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Marie Rose	Helene von Doenhoff	Clara Schumann	Piloteo Greco
Alfred Grünfeld	Adolf Jensen	Joachim	Wilhelm Junck
Etelka Gerster	Hans Richter	Ravogl Sisters	Fannie Hirsch
Nordica	Margaret Reid	Franc Liszt	Michael Banner
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Edouard de Resais	Edouard de Resais	Donizetti	Jeanne Franko

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NEW YORK, WEDNESDAY, NOVEMBER 2, 1892.

AN ANNOUNCEMENT.

THE nature of some of the comments made upon Mr. Otto Floersheim's temporary change of residence from New York to Berlin, Germany, on the Continent of Europe, induces us to state that his sojourn on the other side does not in the least interfere with or alter his relations with this paper.

The present president of THE MUSICAL COURIER COMPANY, Mr. Blumenberg, has always been the senior editor of the paper, and Mr. Floersheim, the vice-president, has had charge of the musical department. Within the past five years Mr. Hunecker has been associated with Mr. Floersheim. In addition to Messrs. Blumenberg, Floersheim and Hunecker there are directly engaged in the editorial departments of this paper about ten or twelve writers more or less known. Mr. Floersheim, while in Europe, will co-operate constantly with the home office, and his own views, experiences and contributions will be used in the weekly editions of the paper. He is in no sense separated from the paper except in a geographical one.

The annual visits of Mr. Floersheim to Europe, ever since 1884, have naturally been productive of results, and musicians, musical institutions of all kinds, music publishers, manufacturers of musical instruments, &c., desire to learn more of this country than they know, and THE MUSICAL COURIER has become their medium of information.

Mr. Floersheim's permanent abode in Europe will largely extend this work, which will not be limited to Germany alone. It may incidentally be mentioned that he spent the week before last in Paris on business for this paper.

Such is the case. Now, in addition, to allay the

anxiety of some of our esteemed contemporaries, we will state without the least circumlocution that Mr. Floersheim will also retain his monetary interests in this paper, and there is no law that we know of that can prevent him from visiting the home office of the company once a year if the interests of the paper will admit of any prolonged absence from the Berlin office.

MUSICAL COURIER COMPANY.

THERE seems to be some hitch about the production of the "Meistersinger" at Paris, for in all probability it will be given first at Nice next January.

HANS SACH'S "Nightingale of Wittenberg," Martin Luther, is now being honored at Wittenberg. "Eine Feste Burg" will be sung so long as the German tongue exists.

IF Josef Hofmann were preparing to revisit this country one could understand that stowaway story. It certainly would prove a most potent advertisement. But he does not intend to visit us this season, so the story (true or not true) must be a fore-runner to a European season. Mighty are the ways of musical managers.

CERTAINLY we are a captious, critical community. Antonin Dvorák comes to us as a great world recognized composer; immediately we fall to criticising his conducting. If he had visited America in the capacity of a conductor we would of course have cavilled at his not being a great composer. It would be quite amusing to hear what the Bohemian music maker has to say of his New York critics.

LO! and the season is upon us. Dvorák fired the opening gun of the campaign, and the Boston Symphony Orchestra gives an answering salute tomorrow evening. The firing is a bit irregular at the beginning, but after the Presidential election a steady fusillade will set in and concerts great and small will make for themselves many auditors. The history of the season will probably be a very curious one. Combinations on the managerial chessboard are in some instances startlingly incongruous and will doubtless contribute some curious episodes for our amusement and edification. Be this as it may, there will be lots of music played and listened to during the musical season of 1892-3.

THERE is a well defined rumor that somebody in this city has been tampering with a Müller-Berghaus orchestral score.

If somebody would tamper with Mr. Müller-Berghaus' name and weld it into one homogeneous whole he would confer a favor on the patient type setter. Compound names like Müller-Berghaus tempt one to tamper with a tampered arrangement of a Chopin A flat polonaise. Mr. Müller-Berghaus tampered with Chopin and now somebody has been tampering with Mr. Müller-Berghaus. This, it seems to us, is merely poetic justice. Now if somebody would tamper with the somebody that tampered with Mr. Müller-Berghaus, why the country will breathe easier and the Presidential election proceed more smoothly.

THE secretary-editor of the music bureau of the Chicago Columbian Exposition or the editor-secretary of the Boston "Musical Herald," whichever way you please, does not lose many opportunities to combine his functions as editor and secretary in the most pleasing and profitable style. There is a rumor to the effect that the secretary helps the interests of the editor by writing to the conductors of the various singing societies (principally to those who have been invited to participate in the musical festivities of the Columbian Exposition), and asking in a gentle but firm manner that the members of these singing societies aforesaid have their attention called to the fact that the Boston "Musical Herald" is the only musical journal in the United States and that to subscribe to it would be both wise and edifying. Thus do the dual elements in the official make-up of naughty Mr. Wilson disport with each other and make merry the sad hours by the side of Lake Michigan.

MR. RUDOLPH ARONSON is to be congratulated on the return of good light opera at the Casino. The variety business was a crying shame, especially at the Casino, which is after all the home of comic opera in America. Mr. Aronson has done much to elevate the tone of this form of amusement; indeed with "Cavalleria Rusticana" he took a step in the right direction, and one which few have dared to imitate. De Koven's "Fencing Master," with Marie Tempest, will November 14 inaugurate the return to the old régime.

FROM time to time it has been reported in these columns that Verdi was at work on a new opera, "Falstaff." It is now certain that the work will be produced in the third week of January next, if nothing prevents. The principal rôles have been distributed, Mr. Maurel to personate the friend and âme damnée of the Prince of Wales. Mesdames Stehle, Zilli, Pasqua and another will represent the four gossips, the merciless critics of the fat knight. Other masculine rôles will be represented by Moretti, Pini-Corsi, &c.

The libretto, by Arrigo Boito, is said to be a masterpiece, a veritable literary jewel. The opera is in three acts, each of which will be divided into two without lowering the curtain, by the changing of scenes only. There is no overture nor intermediate symphony, not even a prelude, but there are a few measures before entrances. There are no grand airs, but instead thereof plenty of motifs and ensemble pieces. The orchestration is said to be brilliant and in perfect accord with the situations. Although longer by about 400 verses than the same author's "Otello," "Falstaff" will take only about an hour and a half to perform. As La Scala opens its operatic season on December 26 we shall soon thereafter know what European critics think of the new work. Verdi is in his seventy-ninth year, and it is easy to understand the Continental admiration of the maestro and his powers.

It was at one time thought that Verdi would not compose any more operas, but Boito, his long time friend, tempted him to undertake the task. Boito as a poet and librettist and Verdi as a composer are still at the head of the Italian school, and much interest is taken in the first production of both in the bouffe line, as "Falstaff" is termed a lyric comedy in the announcement made by Ricordi, the Milanese publisher.

ANTON SEIDL.

MR. ANTON SEIDL, the conductor of the Philharmonic Society, and late conductor of the German opera in the Metropolitan Opera House, has received and refused an offer of 20,000 gulden (about \$10,000) a year to conduct operatic performances at Buda-Pesth, in the opera house there.

Mr. Seidl refused this offer for the very simple reason that he did not wish to leave his adopted country. He is a citizen of the United States and to all intents and purposes has cast his lot with us. In nearly every important musical enterprise of the past seven or eight years Mr. Seidl has been a factor. His energy in concert giving has been indefatigable in Brooklyn as well as in this city. He was the one attraction at Brighton Beach for several summers, and that place in his absence last summer was as dull as ditch water.

Mr. Seidl and his Metropolitan Orchestra have furnished music for most important festival functions and his Sunday night popular concerts are a feature of Gotham's musical season. Through good and bad financial weather has Mr. Seidl labored, his one idea never deserting him, or rather he never wavered from his ideal. His enormous personal magnetism has floated him over perilous shoals wherein lesser men have been hopelessly wrecked. Napoleon was wise in the choice of his lieutenants, and Seidl has been wise in the selection of his band, who have never for a moment deviated in their devotion to their leader. What all this means we know. Mr. Seidl has always had to weather the storm himself, for he has not been lucky, like others. Where he went his orchestra have followed, often taking the half loaf which a proverb declares is better than none at all. Mr. Seidl feels all this and will not desert his post. He is a born conductor of Wagner's music and he has

proved his versatility with the compositions of other masters.

There is, we understand, a scheme among some musical and wealthy people in this city to put Mr. Seidl in such a position that he will be forever removed from worry about matters financial. A permanent orchestra with Anton Seidl at its head is contemplated, and the enterprise is being pushed to completion by several energetic persons who feel that Mr. Seidl's worth has never been fully recognized in this city.

Nationally we heartily indorse this movement, for while New York has one permanent orchestra it can easily accommodate another, and who but Anton Seidl should be its leader?

With his way clear, Mr. Seidl could devote himself heart and soul to the furthering of the musical interests of the city with his orchestra, and how well he would do it you all know.

ROBERT FRANZ.

BY the death of Robert Franz the musical world is bereft of one of its most fascinating composers, one whose music overshadowed ever his personality—a rare quality in this age of hysterical advertisement of one's self, and where any distinctive individual traits are peddled and exploited in the musical mart as so much merchandise. Robert Franz resembled Alfred Tennyson in this much, that both men kept their artistic ideals from the taint of the crowd. They stood aloof, but they felt with humanity in its tribulations and triumphs just as deeply. Both men loved privacy, and both gave to their generation the most perfect fruits of their genius. Measured with Schubert and Schumann, Robert Franz is a sort of younger brother, but his contributions to the literature of the Lied are nevertheless imperishable. It will be one of the glories of the nineteenth century that it has produced such a noble quartet of song composers as Schubert, Schumann, Franz and Brahms.

AS TO MR. PRATT.

CONFESSEDLY greater composers than Mr. Silas G. Pratt have established the precedent of replying to published criticism. Richard Wagner, like Mr. Pratt, fought many a bloodless battle with his pen in maintenance of his theories and their practice, and so there is at least one point of contact between Mr. Wagner and Mr. Pratt. This is neither the time nor the place to discuss Mr. Pratt's musical effusions, nor yet to call his attention to the fact that there must be either a conspiracy of the press to rob him of his honors or else that his music is faulty. But, as we remarked, editorial discussion of his work would be in bad taste, as much in bad taste as Mr. Pratt's remarks which appeared in the last issue of THE MUSICAL COURIER.

Abating one's personal dignity under a great strain or losing one's temper under provocation is pardonable, but even Mr. Pratt should remember that the line must be drawn somewhere. Imputing dishonorable and base motives to a music critic is a serious matter and should, if ever, be done with extreme caution and only in palpably extreme cases. Mr. Pratt was not pleased by a criticism of his Columbian music written by one of the members of the critical staff of THE MUSICAL COURIER. He vented his displeasure and sense of an injustice done by writing to THE MUSICAL COURIER and asking that justice be accorded him. He was willingly given space, of which he duly availed himself. After pointing out what he imagined to be the errors of the criticism of his music he did more than lose his temper, he lost his good breeding. Witness this, which appeared in our last issue, and which concludes Mr. Pratt's signed letter:

That your writer has not given the work serious consideration is plain from the fact that no portion of the work in detail is spoken of at all, neither the themes nor their treatment by chorus and orchestra being mentioned. The unfairness is too palpable to need more than mention, but it would be extremely entertaining to trace the cause of this peculiarly drastic treatment. That is a task, however, which would require a psychological detective, whose business would be to trace mental prejudice back to the origin of race, from there to personal interest, and back again to those brain cells where Conceit holds her court and with all the arrogance of accustomed tyranny sends forth her edicts of murder with glee. "For within the hollow crown that rounds the mortal temple of a critic keeps Death his court."

These lurid sentences Mr. Pratt is pleased to call an answer to an injustice done him. The so-called injustice was a criticism written under the provocation of a very bad performance of Mr. Pratt's "Columbus."

the critic of THE MUSICAL COURIER finding the work neither original nor interesting, an opinion, by the way, shared by many well-known critics. Immediately the composer hints at everything from mental idiocy to conspiracy and bribery. We will not discuss Mr. Pratt's music, but we do criticize Mr. Pratt's method of replying to a sincere criticism. To call a man ignorant, arrogant, bigoted, conceited is in bad taste, but to hint at other things is serious and will not be tolerated. Probably no man in America would more enjoy the notoriety of a newspaper discussion than Mr. Pratt. He will not, however, be gratified, for, as far as he is concerned in this matter, the subject is ended in these columns. He has written his honest opinion, we have replied with ours, and both appear in THE MUSICAL COURIER. Let the case stand on its merits. Further comment from either side would be an impertinence. Those who run may read.

INTELLECT VERSUS EMOTION.

SO long as music will delight and exalt us, so long will we ponder over its meanings and messages, its origin and its functions. The two camps of intellectualists and emotionalists, as Mr. T. L. Southgate calls them, will ever war about the merits of their respective theories. To be sure the wise man may heed not the claims of either combatants; but that is, after all, begging the question—a species of intellectual cowardice often indulged in by very wise and philosophic persons. We know the academical formula that music is pre-eminently form; that rhythm and thematic development are the more important factors of the art, and that color, national or otherwise, together with so-called emotional content, is but a secondary consideration.

The emotionalists, on the other hand, are loud in their denunciation of arbitrary rules. Form is denounced as archaic, and to be fettered by it is to cramp an original composer's genius. Music to this group is the expression of the emotions; it is to them a definite art, and in the very advanced and younger section of æstheticians and composers it may be made to tell a tale in tone. Thus we get the symphonic poem and all manners of program music. Thomas De Quincey, "the English opium eater" and a writer of prose whose rare musical beauty is admitted, says of music that it is an intellectual or a sensual pleasure according to the temperament that hears it.

He further writes: "The mistake of most people is to suppose that it is by the ear they communicate with music, and therefore that they are purely passive to its effects. But this is not so; it is by the reaction of the mind upon the notices of the ear (the matter coming by the senses, the form by the mind) that the pleasure is constructed. * * * But, says a friend, a succession of musical sounds is to me like a collection of Arabic characters; I can attach no ideas to them. Ideas! there is no occasion for them. All that class of ideas which can be available in such a case has a language of representative feelings. * * * It is sufficient to say that * * * elaborate harmony, displayed before me, as in a piece of arras work, the whole of my past life—not as if recalled by an act of memory, but as if present and incarnated in the music, no longer painful to dwell upon, but the detail of its incidents removed, or blended in some hazy abstraction, and its passions exalted, spiritualized and sublimed."

This is proclaiming the subjectivity of the art with a vengeance. De Quincey made some musical experiments in English prose which are superb in results. Witness that verbal tour de force, the "Dream Fugue," and its reveling harmonies and extraordinary tonal coloring and audacious scheme of development.

Mr. T. L. Southgate, the English music critic and writer on the profounder side of musical subjects, recently contributed an article to the London "Musical News," which is most noteworthy. In it he carefully considers the intellectual and emotional aspects of music and believes that the solution of the vexed question lies in uniting the warring theories into one. After formulating the claims of both parties Mr. Southgate proceeds as follows, and it is indeed well worthy of entire quotation:

We cannot stay even to cite the names of those who have written on the matter. The æsthetic and philosophical side of music has been considerably neglected by our writers. The books best known in English are Dr.

William Pole's "Philosophy of Music," a masterly and most admirable work, which contains a thoughtful chapter on the physical and æsthetic principles of music; Mr. Ernst Pauer's primer on "The Beautiful in Music," and a translation of Dr. Hanslick's book, "The Beautiful in Music," already noticed in these pages and which seems to have once more aroused the old controversy. Probably it was owing to this that Sir John Stainer selected so difficult a subject for treatment before an university audience, taking for his text as a professional lecture "Music in its Relation to the Intellect and the Emotions" (Novello, Ewer & Co.). The discourse was delivered in the Sheldonian Theatre, Oxford, in June of this year, and the essay has now been reprinted and lies before us.

Considering the bulky tomes of the German writers it may be considered that such an abstruse subject cannot possibly be dealt with in so brief a form; but those who judge so are mistaken. In clear, succinct language, remarkably free from uncertainty and the vagueness of the Germans, which some mistake for profundity, the subject is treated with a force, directness, quite a wealth of illustrative opinion and an analogous comparison with the sister arts. The whole field of controversy is offered to our view, and the author presents his facts so orderly and logically that the careful reader is involuntarily led to form a rational and distinct conclusion.

So thorough is Sir John that he begins with the startling paradox that there is no such thing as sound, which is true in a subjective sense; for though vibration exists it only becomes transmuted into sound when the vibrating molecules of air enter our ears, strike on the membrane and are communicated to the brain. Few people recognize this subjectivity of sound or appreciate the process by which unco-ordinated sounds are made into music proper. His statement that "the construction of scales and of harmonic tissue is a product of artistic invention and by no means furnished by the natural function of the ear" is quite true; nevertheless in music the ear must be the final judge and is the arbiter of the music presented to it; the artistic invention and the harmonic tissue must satisfy the ear.

We have yet to probe to the bottom and determine the cause of the mysterious effect that rhythmic music has on us all, from the savage who in his early condition adopts the reiterated pulsation of a drum as a means of sensational expression to the effect which a well marked march played by the band has on our soldiers. There is no question of the suggestion of words here to heighten the effect, though possibly there may be some remembered association with the measure; the music is absolute, and it would appear that an acceptance of the mysterious law of periodicity in motion is the sole cause of the effect produced. There seems no attempt at emotion in the music itself, but undoubtedly both in the case of the savage and the modern soldier a very strong emotion is produced by such absolute rhythmic music.

The connection between the dance and music is briefly touched on by Sir John. In view of the fact that the modern symphony is descended from the suite, itself the product of certain dance idioms, he might well have enlarged on the connection between the intellectual faculty which insensibly appreciates these idioms with their attendant concurrents of form and method and the emotional effect which the music, per se, may occasion in us. In Chopin's mazurkas and waltzes, for instance, are not these joint causes present, and do not they constitute the cause of our pronouncing such music to be beautiful?

The author's declaration that music makes a demand primarily on the intellect, and by means of the intellect upon the emotions, is rather a dangerous position to take up. How will this theory fit the case of the amateur, unlearned Wagnerite, whose want of musical training is a fatal bar to his appreciation of the intellectual qualities of the Bayreuth master's music, but yet who claims to be powerfully, emotionally moved by music which is quite beyond his power to analyze and assess at an intellectual value? Does this typical Wagnerite really feel this emotion claimed, or is he deceiving himself? Certainly he cannot appreciate the thought and the material, which Hegel declares are inseparably connected with a feeling for the beautiful.

Except in the case of program, or music bearing a title, where we get a glimpse of the author's intention, it is very questionable whether we ever appreciate the emotional condition of its creator. Sir John keenly analyzes this condition, quoting from writers and supplying us with some very pregnant thoughts on this phrase. His statement that "feelings are the proximate cause of the laws of counterpoint" will come as a shock to many theorists, and it seems a proposition difficult to maintain, if we go down to the roots of music. Music may be the most subjective of the arts, but the fact exists that it is born in the brain, and it can and does exist without a medium; so much cannot be said for painting, sculpture and architecture, though perhaps poetry is a somewhat analogous example.

Sir John says the sentiment of beauty (or "kalology," as he with a good reason terms it) cannot exist without an operation of the intellect; but have there not been in-

stances of mad musicians whose intellectual faculties have gone, but yet who have made—say extemporized on a piano—beautiful music! Such examples, and the fact that good music has been written by bad men, seem to militate against the theory that there is a mysterious connection between "the beautiful" and the higher sense of "the good." Sir John happily hits off an abstract idea of perfection when he declares that "truth is perfection thought, beauty is perfection felt." He dwells upon the modern spirit of individualism as a characteristic outlet, both in the creation of a work of art and in the recipient of the music. Undoubtedly this form of personal freedom is one of the outcomes of modern art; he terms it "a rebellion of the natural against the artificial, the spontaneous against the conventional and a definite desire to uphold personal opinion against dogmas held collectively."

We shall all agree with him in denouncing pseudo critics, who, without the necessary education or training, presume to pass opinions on works they cannot analyze or understand theoretically; the judgment of these musically illiterates is valueless. He protests against the intellectualists who would narrow the compass of a boundless art, and equally against the emotionalists who would destroy the art as an art, by denying the necessity for rules and regulations. There is much more of interest in this remarkable brochure, but these remarks must be drawn to a close.

Sir John Stainer justly occupies so prominent a position that his calm and philosophical treatment of this highly controversial theme will be examined with much interest. He rightly warns both composers and listeners neither to be dry intellectualists nor vapid emotionalists, nor to be grumbling reactionists or unruly professionalists; but rather to maintain the due balance between the intellectual and emotional sides of our constitution. Let musical training and the appreciation of music be carried on on these liberal lines, and we shall enjoy a beautiful art, both intellectually and emotionally.

With this able exposition by Mr. Southgate of Sir John Stainer's position even Mr. Finck will perforce be compelled to agree and shake hands across the chasm with THE MUSICAL COURIER.

Gotham Gossip.

IT is a matter of history that Silas G. Pratt was born on August 4, 1846, at Addison, Vt. Let it also be recorded that his son and heir was born on October 18, 1892, in New York city, and weighed 8½ pounds. Like father, like son, no doubt, for the infant already indulges in notes and rests and is at times inclined to be crotchety. The composer regards the composed with composure. Everybody doing well. Good luck to the Columbian baby!

It is said that Mrs. Anna Bulkeley Hills has resigned her position as solo contralto of Temple Emanu-El, in order to go abroad this month with her daughter, whom she proposes to have educated on the other side and with whom she will remain for a year or two. She will indeed be missed. Rabbi Gotthell will miss her, Prof. A. J. Davis will miss her more and High C Fritsch will miss her most. Mrs. Hills will probably be heard more or less over yonder, for she was well received in London during the summer of 1886, where she sung Gounod's "The King of Love my Shepherd is" at the City Temple before 4,000 people, on the occasion of Henry Ward Beecher's first sermon in London. Dr. Arthur T. Hills will remain here, practice medicine, sing in the Mendelssohn Glee Club and in Dr. Parkhurst's church and officiate as chairman of the entertainment committee at the Lotus and Colonial clubs.

The Banks Glee Club will give their concerts this season in Music Hall. Why shouldn't they? They must be a very wealthy organization, for every member represents—or is supposed to represent—some prominent banking institution. The date of the first concert will be about the middle of December. Whoop it up, boys!

The first of the monthly praise services of the season at South Church was held last Sunday afternoon. Heman Howard Powers, the tenor, sung with the chorus J. V. Roberts' "Seek ye the Lord;" Mrs. Gerrit Smith and chorus did Mendelssohn's "Hear my prayer;" Mrs. Clara Poole-King's number was Mendelssohn's "Lord, how long wilt Thou forget me," with chorus, and Francis Fischer Powers sang a beautiful baritone solo by G. Stigelli. Dr. Gerrit Smith presided at the organ. The praise services at this church are always artistic and edifying, and the church is invariably filled upon these occasions. With most church choir singers it is much easier to praise than to pray. Here they do both.

An item is going the rounds of the newspapers at present to the effect that Messrs. Moody and Sankey have received over—hold your breath!—\$1,200,000 in royalties from the sales of their Gospel hymns. Now, \$1,200,000 is a great big sum of money; and if these two famous evangelists have pocketed that much, what must the profit of the publishers be! Class in mental arithmetic, attention! While it is true that these Gospel hymns have had a tremendous sale, yet, in the light of reason, we should feel disposed to cut down the royalties to about one-tenth of the figures given. This subject of music royalties is a mighty inter-

esting one; but as a good sized volume could be written thereon we refrain from attempting to condense it within the limited confines of this column. There are honest publishers, and, alas and alack, there are dishonest ones; and this will probably be the situation ever and anon until the millennium. If the figures in the case of Messrs. Moody and Sankey are anywhere near correctness, then their publishers certainly belong to the former class. As between publisher and composer, the trouble has always been, and still is, that the former keeps the accounts, and that no method has been found by which the latter can keep them too. Therefore the composer is compelled to rely upon the statements of the publisher, and genius and talent are at the mercy of what is usually known as business sagacity. *Hiatus valde deflendus!*

Dr. and Mrs. Carl E. Martin are now living at Greenwich, Conn.

Homer M. Howard, the bright and capable representative of the musical instrument department of C. H. Ditson & Co., started last Thursday on a Western trip which will take him as far as Detroit. Besides his ability to "talk shop," Homer is chatty and witty and has a fund of humorous anecdotes always on hand, so that he wins friends wherever he goes.

The eminent composer, conductor, organist and teacher Charles B. Rutenber has been chosen director of a new choral club of 100 mixed voices at Hackettstown, N. J. An excellent selection.

Mrs. Elizabeth Northrop, one of New York's most captivating sopranos, has much to say in praise of the famous vocal teacher, William Shakespeare, of London, with whom she studied last summer. Like every other vocal instructor, Shakespeare has his friends and his enemies, but in his case the former seem to predominate.

It is a stale remark that Arthur Thomas, the obliging and urbane head salesman at Pond's, and John Drew, the popular young actor, resemble each other; but it is a fact, and the resemblance seems to grow stronger year after year. The old saw applies: "Cæsar and Pompey very much alike, especially Pompey." Neither Arthur nor Jack has cause to feel ashamed or disgraced.

So Emma Hanley, the charming soubrette, has taken the advice of the late lamented Horace Greeley and gone West. She did this by marrying Billy West, of burnt cork fame. This is her second attempt and Billy's third. What of it? Doubtless their former experiences have taught them useful lessons, and they will know just what to do and what not to do in order to be happy. Good luck!

What an excellent marriage will be that of Counsellor Paul D. Cravath and Miss Agnes Huntington a fortnight hence! Each will "marry well," to use the popular society expression. No more Paul Jones; no more male attire! There is no Peter in it; she will rob Paul to pay Paul. Mr. Cravath is a good sized man, but his spouse that is to be will have no trouble in tying his cravat.

The eminent Brooklyn composer John Hyatt Brewer has recently written a "Peasant Dance" for the New York Philharmonic Club, which Mr. Weiner and his able associates will undoubtedly perform frequently this season. Brewer can write and Weiner's sextet can play.

The Beethoven Choral Society, conducted by Charles Bigelow Ford, will give a performance of Anderton's cantata "Wreck of the Hesperus" at the Eighteenth Street M. E. Church, near Eighth avenue, on Thursday evening, November 10. It promises to not be a wreck, either.

The Musurgia's first concert for this season will take place on Tuesday evening, November 29, at Music Hall. On this occasion the club's new director, Frank Damrosch, will make his initial appearance before the wealthy and refined subscribers of this worthy organization of male voices. The boys are delighted with Frank Damrosch, both as a capable drill master and as a companionable gentleman. The soloists will be Mrs. Carl Alves, contralto, and Miss Geraldine Morgan, violinist. At a recent auction sale the boxes were put up and knocked down, and they brought in 25 per cent. more money than last season. The Musurgia is at the very height of prosperity, and starts out for the winter with flying colors and exuberant spirits.

The New York English Ballad Company, which means Mrs. Carrie Hun King, Mrs. Julie De Ryther, W. H. Reiger and Dr. Carl E. Dufft, with Adolph Glose as pianist, put in an appearance in Philadelphia last Thursday night, and met with a rousing reception.

Billy Neidlinger is writing lots of good and useful music. He is a gifted fellow, and melody and harmony flow out of him spontaneously. His "Manger Cradle," which will soon be published, is destined to be the most popular new Christmas song on the market. He wrote the words as well as the music. This song will appear in various keys, and will be published both as a solo only and as a song with chorus. Then he has in press a new male quartet, entitled "Hush," dainty and very effective, the words being also original. He has put a new and powerful setting to Bayard Taylor's "Bedouin Love Song." This will be issued both for solo and for a male chorus. Let the good work go bravely on!

Perry Averill has been engaged to sing Rubinstein's "Tower of Babel" with the Oratorio Society, November

25 and 26, at Music Hall. Perry has a noble voice, is eminently artistic, and ought to make a big hit.

Royal S. Smith, the fortunate husband of Mrs. Lillian Blauvelt, is an erect, rather slender, fine looking young man, with twinkling brown eyes and a flowing mustache. He was graduated in 1883 from Williams College, where he led the college glee club. He is an accomplished musician, has a fine baritone voice, and frequently plays Mrs. Smith's accompaniments in public. One thing more is "greatly to his credit;" he is a mighty good fellow.

There is a new contralto in town, Miss Mary H. Lawton, whose home is near Springfield, Mass. She studied with Sapio for a while, and is now being instructed by Frida de Gebele Ashforth. The young lady is a protégée of Mrs. Annie Louise Cary-Raymond, and knows but few people in Gotham. She is tall, statuesque, handsome, refined, an emphatic blonde, and is aiming at grand opera. Her voice is smooth, sonorous and delicious, ranging from low F to high A.

The organ fantasia which Homer Bartlett wrote for Gerrit Smith's 150th free organ recital last June, and which is far from being a pudding to play properly, is now in press at Schirmer's. Such works never meet with a profitable sale; it is not expected that they should. They serve, however, to show the capability of a first-class composer and a first-class manipulator and peddler of the organ.

The New York Male Quartet sung on Monday evening, October 24, at a private reception given by Joachim Ferro, at Seventieth street and the Boulevard. Among their future dates are two appearances at Turn-Verein Hall, on November 23 and 24, and a concert on the 26th at the Lenox Lyceum.

Do you see that quick, energetic, wiry young man there hurrying into Ditson's? Surely it is none other than our old friend Emilio Pizzi, one of the ablest and most studious composers we have. He suffered nearly all summer from nervous prostration, but through care and relaxation he is now as well as ever, excepting his eyes, which will have to wear glasses for some time until they become strong again. Pizzi speaks very good English, but with an unmistakable Italian accent. His mustache is curled at the ends, and altogether he is a man of interesting appearance and manner.

The Rev. Thomas Dixon, Jr., is nothing if not witty. His letter to the newspapers, in reply to their accounts of his recent arrest on Staten Island for shooting robins, is worthy to be classed with the epistles of the late lamented Charles Lamb. Part of his letter is as follows: "In my opinion it would be most unseemly for a preacher or anybody else to kill a songbird. But this is the first intimation I have ever received that a robin is a songbird. It was of course a valuable piece of information. At least, I paid \$155 for it. In my native South the robin, so far from being considered a songbird, is regarded as a disreputable, gluttonous pest. On Staten Island, however, he has been deified. In my soul I am sorry for the people whose stock of song is so low as to prize as divine the cry of the robin. I repent in ashes. I would not knowingly ruffle the feelings of a savage by taking the brass ornaments from his nose, for he doubtless thinks them beautiful. Still I cannot help marvelling at the keenness of ear of the lawmaker who first discovered music in a robin. That man in my opinion should have a medal. I hope the game commissioners will take a part of my fine to start the fund. The man who can discover music in the cry of a robin could doubtless find a symphony of Beethoven in the movements of a sand fiddler, if given encouragement, and I doubt not that such a man would succeed at last in locating the lost chord in the bray of an ass. Genius should be encouraged. For the next few days I shall devote myself strictly to tiger hunting, and if as successful as with robins I'll not complain at the expenses." The reverend gentleman's musical allusions are irresistibly funny. Sir Arthur S. Sullivan ought to be put into communication with the keen eared Staten Island lawmaker, for he might thus discover and capture his long "Lost Chord" in the location hinted at by Dr. Dixon. By the way, did you ever take note of the great English composer's initials? ADDISON F. ANDREWS.

Bull and Brass.—The "Berliner Tageblatt" recounts that the band of a Berlin battalion during the recent manoeuvres had assembled in a meadow to practice a serenade which they intended to give their major on his birthday. The director was about to commence when his attention was diverted by a little boy, who was being chased by a young bull. The musicians were horrified to see the distance between the pursuer and the pursued gradually diminishing, when, just as the bull was about to run its horns into the little fellow, the director gave the signal to begin. The band struck up, and the bull stood as if rooted to the spot at the unusual sound. A fresh burst of the brass instruments and the creature rushed off wildly in the direction of the nearest village, glancing back occasionally and roaring as if in mortal agony. Which proves the truth of the old aphorism about "Music hath charms."

Organ Loft Whisperings.

"SOUTH CHURCH."

Without forethought and system there can be no excellence.

ON Madison avenue and Thirty-eighth street, one of those refinedly quiet corners of that refinedly quiet boulevard, where the cobblestone fiend is not permitted to dwell, stands the artistic gray stone, ivy draped "South Church," made familiar and interesting to New Yorkers through the united endeavors of Rev. Roderick Terry, D. D., and Mr. Gerrit Smith.

The church was formerly "Old Zion" of the now combination of "Zion and St. Timothy," Fifty-seventh street; the congregation originally belonged to the Collegiate organization, but some seventy-five years ago seceded, deciding that distinctive government was for them wiser than co-operative. A fine musical festival given recently in commemoration of the event testifies to satisfaction with the results of the step. Here Dr. Tiffany preached, and in the pretty gray tower of the building were the religious reflections of the good Bishop Southgate carried on. Dr. Terry has had about ten years of rarely peaceful and successful directorship of a wealthy and appreciative flock, among whom are Mr. Henry G. Marquand, father-in-law of the pastor, Messrs. Wm. and Sam. Sloane, Dr. Jane-way, Duncan D. Parmley, Ogden Doremus, Mrs. Zophar Mills, Mr. Edwin H. Müller and other prominent citizens.

The church, seating 600, is tastefully furnished in old gold and light woods, and has all the appliances of electricity, bell and signal code, now as necessary to church building as counting room. The "pride of the house" is an immense Tiffany window of magnificent workmanship, in which oil painting and stained glass are remarkably blended. The gilt organ pipes, brown velvet hangings and brass rods of the organ loft make a charming background for the pulpit. As an experiment in the interest of musical tone, Mr. Smith has this week had the rich carpeting of the loft removed, and awaits the evidence of the wisdom of the sacrifice with interest.

Everything here denotes the thoughtful ingenuity of the director in the line of musical advantage, even to the huge brass bonnet reflector, which under his direction has been made to throw light upon the innermost recesses of the "king of instruments," a fine three bank Roosevelt, costing about \$20,000. Its tone is fitted for accompaniment of the resurrection morn or a babe's funeral, and it has all the intricacies of simplicity which are the boast of modern organ art.

For eight years organist here, Mr. Smith has the details of his work hung on such systematic habitude that neither blunder, delay nor lack is possible in his organ loft life. None but a choir-master can appreciate the making out of the monthly menu (in which the work has to be distributed without omission or repetition of either singer or composition), the arrangement of the sandwich of solo, trimming of part song, the solid meat of chorus, all with reference to the best good of music worship and the pleasure of the congregation. Enough that the original pencil diagram is like a Chinese puzzle. All the stages between that and the heavily bound volume of six years' service lists are marked by the vigilant intelligence of method, the avenue to all excellence. The appended program of the work done by the choir during the past year will to the thoughtful reveal the character of the standard.

The ambitious expectations of the coming season are also set forth:

1899—
November 27, Thanksgiving service, "Prayer and Praise," Gilchrist.
December 20, Christmas service, "The Light of the World," Sir Arthur Sullivan.

1900—
January 29, "St. Paul" or "Elijah," F. Mendelssohn.
February 26, "The Redemption," Charles Gounod.
March 26, "Mary Magdalen," Sir J. Stainer.
March 31, Good Friday, 8 P. M., "The Story of the Cross," Dudley Buck.
April 30, "The Good Shepherd," Rockstro.
May 28, "The Lord is King," Joseph Barnby.

At 4 P. M. on the last Sunday of each month special musical services are held in the church, with a view to cultivating the spirit of true worship through music and to fostering the love for the highest forms of sacred music. The following is the order of the first praise service of the season, which took place October 30:

ORDER OF SERVICE.

Prelude, larghetto. Oscar Wagner
Tenor solo and chorus. J. V. Roberts
"Seek ye the Lord while He may be found."—Isaiah, lv., 6, 7.
Mr. H. H. Powers.
Hymn, "Take, My Soul, Thy Full Salvation" H. Smart
Prayer.
Soprano solo and chorus. F. Mendelssohn
"Hear my prayer, O God, incline Thine ear!"
"O, for the wings of a dove!"
Mrs. Gerrit Smith.
Scripture Reading.
Quartet, "My Faith Looks up to Thee," Hymnary,
page 299. Robert Goldbeck
Hymn, "Love Divine, All Love Excelling" G. T. Le Jeune
Contralto solo and chorus, "Lord, how long wilt Thou
forget me?" Psalm XIII. F. Mendelssohn
Mrs. Clara Poole King.

Address.

Baritone solo, "When grief and anguish press me down" G. Stigelli
Mr. F. F. Powers.

Prayer.

Hymn, "Sun of My Soul, Thou Saviour Dear" Arr. by W. H. Monk
Benediction.Postlude. { Sonate, E minor F. Capocci
Finale, G, III. minor }

Mr. Smith is one of those musicians who believe in standing by a standard as the sole means of musical education. He is utterly and absolutely opposed to adaptations of secular music to sacred thought. During the whole course of his directorship not a single thing has been given save churchly compositions. In this, as in all else, he has had throughout the co-operation of Dr. Terry, himself a great music lover and one of the most interested musical spirits in our city pulpits. Reward has come to them in the personal musical conversion of many of the congregation who at first could not abide the strictly good in composition and who now demand it.

"This elevation of taste and the withdrawal of the mind from the meretricious in music never, more to return, is the most encouraging feature of conscientious musical leadership," says Mr. Smith, with the peculiar eye flash which in him indicates the spirit that has transformed the simple Geneva musician to one of our most respected metropolitan music leaders.

Dr. Terry and Sam Sloane, Jr., are the musical committee of the church and Mr. Jos. B. Lockwood is treasurer. The choir consists of twenty-five voices, with reinforcements to forty, with Beethoven stringed quartet and harp "on occasion." Members of the first quartet are paid at a rate of \$1,000 a year, of the second from \$125 to \$400, and except a few volunteers who are "in training" the chorus is paid. One of these young volunteers who had been singing for \$60 a year was last month called to a \$600 position. None is admitted to the choir save musicians capable of reading and interpreting at sight the ordinary anthem.

The following are the names of the choir:

First quartet.—Mrs. Gerrit Smith, Mrs. Clara Poole King, Messrs. H. and Francis Fischer Powers.

Second quartet.—Mrs. S. M. Woodsam, Miss Ida F. Winslow, Mr. Addison F. Andrews, Mr. Wm. P. Dickson.

"Isn't she pretty, though?" is a phrase without which man or woman seldom speaks of Mrs. Smith. Of warm blonde tint, sprightly, intelligent and kind, with beautiful form, winning manners and her unusual voice, little wonder that the wife of the popular conductor is one of our most popular home concert singers, besides traveling far and wide to fill engagements.

Mrs. Clara Poole King, "successor in alt" to Mrs. Alves, with a luscious and warm quality of voice and perfect method, has recently achieved distinction in Philadelphia in addition to her home successes.

These with the Powers brothers constitute a quartet upon which any audience might be congratulated.

A few Sundays ago an anthem written by the tenor, Mr. Addison Andrews, was sung by the choir, attracting much attention both from them and the congregation. It is an excellent piece of work in G, largely in unison, and with attractive organ accompaniment. It is dedicated to the choir and published by Ditson. Mr. Andrews is a man of remarkable versatility as well as attractive personality. He is both literary and poetic, a fine elocutionist, a close observer of men and things, a host in himself as an entertainer, and a musical manager of ability and enterprise. He has this season six of our prominent musicians in charge, and has been, or is, connected with the management of the Carnegie Music Hall.

The choir is like a family. Saturday afternoon after 4 is devoted to rehearsal, first the quartets alone, then the chorus alone, and later general rehearsal. The choir behavior here is exceptional. The conspicuous position of the loft, together with the spirit of "prayer and praise," summed up in a few rules which do not need reading, keeps up an atmosphere of decorum that is an example to all organ lofts.

This month Mr. Smith commences his eighth series of organ recitals. The best works are given and they are well attended.

A system of weekly care of the organ, as well as uniform heating of the church for the health of the instrument, has been adopted by this thrifty church for the coming season. "That's the way!" FANNIE EDGAR THOMAS.

Mascagni Scored.—Colantini has been writing about Mascagni as follows: "A chemist would say that the music of 'Cavalleria' is a precipitate of 'Carmen'; a water seller would say it was a squeezed lemon. It is a novelty, perhaps, like all adaptations; but it is a second-hand novelty of a good, but neutral kind. Mascagni, however, has merits; he has quick perceptions, and has followed nature rather than tradition. He has made a new coat out of an old dress, and out of many roads has chosen the shortest and safest. . . . The ideas of the young victor are not new; they are old acquaintances, which one hears again with pleasure. Pietro Mascagni is rather a collector than an eclectic. He takes what suits him and uses it at his leisure; that is all. Without scholastic prejudice or national pride he walks indifferently over the body of Bizet, Meyerbeer, or Verdi, Gounod, Ponchielli, Schumann or Massenet, the latter by preference."

ROBERT SCHUMANN.

HIS PIANO WORKS.

By FR. NIECKE.

CHAPTER III.—Op. 1-23, 26, 28.

THE sonata, op. 11, in F sharp minor, was composed in 1835, and appeared under the title "Grand Sonata for the Piano, dedicated to Clara, by Florestan and Eusebius." It is not one of those faultless works of art which in perfect correspondence of contents and form set forth some grand or lovely idea, silencing criticism, making praise useless. Yet such is the force, fire, and intensity of passion, and at other times the tenderness and fantastic imagery, which gleam and break through these inadequate symbols that you are carried away as by a mighty torrent, or bound as by a potent spell. And if it were possible to step aside out of the reach of these influences, even then you could not coldly take out your foot rule and measure this struggling Titan; you would not have the heart to dissect the living body in which you feel the blood circulating so quick and warm; you rather would exclaim with a sigh, "Ah! but a man's reach should exceed his grasp." And must it not always be so with the best and noblest we attempt? How true the words of Conti the painter in Lessing's play, "On the way from the eye through the arm to the brush, how much is lost!" Do you think the way from the heart to the pen is shorter?

In the "Introduzione" one recognizes Eusebius, of whom Schumann says that "he quickly discovers the beauties of things, with which he very often veils their imperfections;" he lives in a world of his own, which is the reflection of his gentle, loving, enthusiastic nature. Reissmann describes this introduction as being "of bewitching sweetness with its love breathing enthusiasm and longing."

Florestan, on the other hand, "has a peculiar acuteness in espying the imperfections of things," and his ardent, passionate nature, painfully struck with the discrepancies between the real and his high ideal, is too apt to overlook or, at least, underrate their beauties. The allegro vivace shows us the impetuous Florestan, whose fury, like that of a volcano with its hollow thunder of pent up fire and fierce eruptions, nothing can stay but exhaustion. The calm that follows seems to speak of resignation rather than of reconciliation, and to point to a beyond for the ultimate solution of the contraries of existence.

Liszt has written so beautifully on this sonata that I cannot do better than translate part of his remarks:

The opening of the sonata is of a simple, sad solemnity. We should say, if the comparison were not somewhat ambitious, that it resembles the Pronaos, derived from the Greeks, which the first Christian architects built before their basilicas and which prepared for the entrance into the temple as meditation prepares for prayer. The first allegro which follows is written in a vigorous style; the logic of its ideas is concise, inflexible. These qualities besides are the distinctive stamp of Mr. Schumann's works. . . . The aria is one of the most finished things we know. Although the author has written on the margin "Sensa passione" the most passionate abandonment is its characteristic. The passion, it is true, manifests itself in an indirect and veiled manner; it betrays itself rather than bursts out in it, but it is there, true, deep, and moves your inmost being. Let us observe here, the music of Mr. Schumann addresses itself more especially to meditative souls, to serious minds who do not stop at the surface, and know how to plunge to the bottom of the water to seek there the hidden pearl. The further one penetrates into his thought, the more force and life one discovers; the more one studies him, the more one is struck by the richness and fecundity which had at first escaped notice. The scherzo is a piece excessively remarkable for its rhythm and harmonic effects. The melodious passage in A (Pauer's octavo edition, page 225) is ravishing. The intermezzo in D, lento alla burla, followed by a recitative for the left hand, surprises, astonishes; it is an artistic feat of strength to give thus by the disposition of parts a new meaning to a phrase common and trivial in itself. This secret is only given to those who have laboriously learned to handle form. Every time we could wish that the delicious melody in A would not disappear without returning after a first hearing. . . . The finale is of great originality. Nevertheless, however logical the march of the principal ideas, and in spite of the transporting warmth of the peroration, the general effect of the piece is often broken and interrupted. Perhaps the length of the developments contributes to throw uncertainty over the whole. Perhaps also the poetical meaning required to be indicated. The musical meaning although complete in itself does not entirely suffice, in my opinion, for the comprehension of all details.

Liszt's remarks being the expression of a poetic, receptive nature, are more eulogistic than critical; Reissmann, on the other hand, though not wanting in warmth of recognition and even admiration of Schumann's powers, is more critical than eulogistic, and may be said to view the work from a higher ground. Before stating and discussing Reissmann's main objection, I shall insert here a few extracts from his critique on this work which may serve as a supplement to the preceding remarks. The sonata is of such importance and has been so much neglected that it needs no excuse if I dwell on it at some length, and bring forward the independent views of two men whose opinions, though they may not carry with them authority, demand attention and respect.

"The aria," Reissmann writes, "appears as a variation of the ethical contents of the introduction, which it almost surpasses in earnestness and tenderness. The two following movements, on the other hand, the scherzo and finale, shine and glitter in the rich and variegated imagery of our young master. In Florestan's imagination the ballroom plays a not unimportant part. Thus the vivid pictures which now are slightly sketched, now painted with more care, and which he designates somewhat

more distinctly by the *Intermezzo alla burla ma pomposa*, may here find a fitting place. * * * Here" (in the finale) "picture is piled upon picture, each one of dazzling beauty and perfection, but they are, as formerly, only externally strung together."

Thus far the two critics agree; they have nothing but praise for the second and third movements; their strictures on the last point to the same shortcoming, and the difference in their comments on the introduction is only apparent; fundamentally they are at one. But here their agreement ends. Reissmann does not join Liszt in his unconditional approval of the first allegro. Although admitting that Eusebius and Florestan have nowhere in the master's works been more truthfully and eloquently characterized, he objects that the two principal thoughts of this movement do not supplement each other. "This perception of his earnestness, as Florestan and Eusebius," he says, "might have furnished Schumann with the material for a series, not only of sonatas, but of all kinds of instrumental music, for on similar contrasts rests indeed the idea of the sonata as well as of the symphony. But then he should have tried to unite the separate perceptions of the two into one determinate trait of life, as he did in his instrumental works of a later time. He should have invented themes, not only under the influence of this dual perception, but at the same time with the consciousness of the necessity of their supplementing each other." And again he says: "Schumann was not yet master of the strict organic development which the sonata form demands." He should have said: "The artist was not yet master of the man."

No doubt there are many who will object that violent passions are not proper subjects for art, and may adduce the works of the Greeks as examples, where the strong passions are either avoided or toned down so as to come within what they held to be, the sphere of artistic treatment, so strikingly exemplified in Niobe and Laocoon. But, as the author of "On the Boundaries of Poetry and Painting" has so well pointed out, there is a great difference between the fixed picture of painting and sculpture and the moving picture of poetry, and much may be allowable to the latter which would be reprehensible in the former. But in this poetry and music are alike; both may make use of dissonances, however harsh, for they have the means to resolve them; and not only this, they may also place side by side irreconcilable contrasts which in a contemporaneous representation would be unbearable, but being brought before us successively, lose much of their disagreeable effect, as thus greater freedom is given to the imagination to bridge over the ugly gulf.

Still, what makes a perfect work of art is its harmoniousness. "A perfect poem is the expression of a perfect mind." But besides the man whose harmonious completeness manifests itself naturally in thoughts of equal harmoniousness there is the artist who cunningly devises a fictitious one. Of course there are different degrees of excellence in both these classes; in the former it is the depth, breadth, and enlightenment of the man which give rank; in the latter, taste and critical acumen. The deeper a man goes for his subjects the greater is the difficulty, and consequently also the merit, in doing justice to them. Among musicians, no doubt, it is Beethoven to whom the first place is due; in him we find combined extraordinary emotional and reasoning powers. He not only felt intensely, but also saw clearly where others either remained untouched and blind, or felt but faintly and dimly perceived; no wonder, then, that he realized what others only consciously or unconsciously strove after; no wonder that all look up with admiration and reverence to this prophet and hero, and receive his works as a new revelation. However the wild turmoil of the passions may agitate his heart, whatever fantastic shapes may haunt his imagination, the mighty sun of his intellect lights up the darkness, and enables him to disentangle the confused web of human existence.

Now, what position does Schumann take with this sonata? He himself said, as we have seen, that man and musician tried to express themselves simultaneously. But it was rather the man than the artist, and of the man rather the feeling than the reasoning part that found expression. He was in the *Sturm und Drang* period; he followed a blind impulse which, however, so far from being unfit for musical representation, finds in music, if anywhere, an intelligible medium. But it was a mistake that Schumann chose the sonata form for a framework of his ideas, for, like a formal discourse, with its introduction, narration, explication and peroration, it is not suited to all subjects and occasions. Besides, this form requires a comprehensive grasp of the subject, which Schumann as yet lacked; he did not find his subject lying before his mind's eye, as it were, mapped out. Liszt calls the ideas of the first movement logical; this must be granted; what one misses is a certain architectural effect which shows at a glance the unity of the whole with its clearly defined membership. The parts and details of the sonata, considered singly, will give occasion for little, if any, blame, and for much admiration and wonder; but, considered as a whole, it is difficult to embrace pieces such as the first and last movements in their totality.

Schumann is mastered by his feelings; the only light he

sees by is that of his passions, which torch-like illuminates only the nearest objects and leaves the rest in utter darkness. What is beyond this circle of lurid light he knows not and learns only as he rushes onward. Schumann had as yet attained neither the true, significant and imperishable harmoniousness of the poet, taking the word in its widest and noblest signification, nor the fictitious, evanescent and worthless, though pleasing, harmoniousness of the artist, taking the word in its narrower signification. His sight is acute, but he sees only parts, or the whole but only in parts, and he is too passionate to be able, too earnest to be willing, to make art the plaything of his ingenuity. It is a noteworthy fact that the man of talent shows himself often a greater artist than the man of genius, perhaps because his pulse beats less quickly and the waves of his passion rise less high; but while the works of the former, though greeted at first with universal applause, die an early death, leaving hardly any trace behind, having indeed pleasantly entertained, but taught little or nothing, the works of the other, though appreciated on their appearance only by a select few, gradually make their way to a more general recognition, never perhaps attaining popularity, and sometimes exercising rather an indirect than a direct influence upon his age and posterity by adding to the spiritual conquests of the past. Not everyone can be a Beethoven, not everyone can view himself and the world from so lofty a standpoint; but what of that? Much is to be said, taught and explained which he did not say, teach and explain.

The question which at some time or other will be asked by every thinking artist is this, "May not the artist take this for his subject, to state the riddle as he finds it, and leave the solution, if such is possible, to the hearer and reader?" I think modern art has answered this question in the affirmative. At any rate, such a stretching toward and stammering of truth seems to me more valuable than the most perfect counterfeit. Plain truth is better than painted falsehood, and, as Ruskin says, "Nothing is beautiful which is not true." But what artist can resolve all the seeming discords of life and nature? And yet to state the opposing facts with force and clearness may be the first step toward a solution, and its effect upon the hearer may be as ennobling, purifying and elevating as the best of the satisfying kind of art. And then, as Schumann says, "is an idea to be damned because it is not yet perfectly expressed?"

The second sonata, op. 22, in G minor, like the preceding one already begun in 1833, was completed, with the exception of the rondo, in 1835. Schumann composed the latter movement as late as 1838, and substituted it for one of an earlier date. In examining this work, and especially the first movement of it, the suspicion rises in one's mind that the ideas did not call forth the form, but the form the ideas. Schumann, it seems, wished to try whether he could write a sonata such as others had written before him, or perhaps he wished to let people see that he could so. This would explain the wonderful orthodoxy of this sonata as compared with the rank heresy of the one in F sharp minor.

It is no matter for wonder that one so brimful of music and poetry as Schumann undoubtedly was has been fairly successful in this attempt, and has produced a work in which there is much that is really and truly excellent, in spite of the somewhat artificial process of production. He could not think a sonata, why should he write one? Schumann had not yet reached that artistic virtuosity that plays with forms, dances in fetters; he either breaks through the old forms, or they close up partially the springs of his inspiration. This we see in the first movement, which is clear in form and well proportioned—there is a first subject in G minor, a second in B flat major, a "working out" section and the repeat of the first subject in G minor and the second subject in G major, with a coda, all according to the approved method—but form here is a distributing and joining of parts, not an organic growth, a natural development. One part does not grow out of the other; they are linked together and the links are sometimes only too visible, which of course has a disturbing effect.

The themes are not so significant as those of the first sonata, and the whole shows less spontaneity and an inferior degree of mental and emotional power than that earlier work where he fashioned with greater freedom. The first movement hurries on with increasing restlessness—"As quick as possible," "Quicker," "Quicker still," are the author's curious directions—it is as if he whipped himself into a state of excitement, the hurry and flurry looks so like a mere pretense. But this reproach of unreality applies only to the movement as a whole, not to all its parts, in some of which he is quite himself.

The last movement, the rondo, suggests in one place an objection similar to those above stated. The unprepared entrance of the second subject after the full and emphatic close of the first, impresses me always unpleasantly, although this E flat major, one of those questionings with which we meet so often in Schumann, is beautiful in itself. If it started up suddenly as a new thought or a doubt in the mind it would be justifiable from a psychological point of view; as it is, we have too dis-

tinct sensations which stand unconnected side by side; we have, therefore, not one but two pieces; unity is destroyed. What I mean you will find illustrated by Schumann himself, where, on page 566 of Pauer's edition the second subject, now in A flat, throws itself, as it were, in the way of the first and bids it halt. As to the other two movements they call only for praise. The *Andante*, a poem of genuine feeling, the outflow of a loving heart, is truly charming. It is a song in four verses. There are no words, but who misses them? The first verse is simple and tender; in the second the expression is intensified, it becomes pathetic in the third, the fourth returns to the calmer mood of the first and is prolonged by a coda. The concise, fresh and delightfully capricious themes of the scherzo will not fail to please, if they do not stir up deeper feelings.

Fantasia, op. 17, dedicated to Franz Liszt. When, in 1835, a committee was formed to prepare the way for the erection of a monument to Beethoven in his native town of Bonn, and it appealed to the admirers of this mighty genius for contributions, Schumann conceived the idea of writing a composition and giving the profit which he would derive from it to the fund. The work was to be called "Obolus" and to consist of three pieces, respectively named, "Ruinen" (Ruins), "Triumphbogen" (Triumphal Arch) and "Sternenkrantz" (Crown of Stars). Afterward he gave up the idea and published the work under the present title, prefixing to it, as a motto, some lines of Schlegel's. What strikes one most in these pieces is the nobleness of the ideas. I think one may safely say of Schumann what can be said of few composers, that he never wrote a commonplace idea, but here he surpasses himself. Free from the fetters of a defined form he is seen to advantage. The first number—"to be played throughout fantastically and passionately"—may be divided into three sections. The whirling and whirling figure with which the first section opens transports us at once into that mood where we forget the present moment with all its pettiness and meanness, and abandon ourselves to nobler and better thoughts, which, alas! we are only too neglectful to translate into words and deeds. Above this eddying sea of sound soars a melody of peculiar beauty. The subject, first given out with great breadth and emphasis, appears afterward always in diminution, or, if you like, it appears first in augmentation and afterward in its real shape. The rest of the section is the outgrowth of this subject; there is very little which cannot be traced back to it. This section is followed by "Im legenden Ton" (in the manner of a legend). The subject of eight bars starts in the second half of the fourth bar, and occurs in the course of this section in different guises and surroundings; the reintroduction of the subject of the first section should be noticed. In the *Andante* the theme of the legend attempts, as it were, to strike in again, but is repeatedly frustrated, till at last it bursts forth *fff* with all the force of long suppressed passion. After this we are led back to a partial repeat of the first section, in part transposed and modified, concluding with a few bars *adagio*.

The *moderato con energia* is a kind of triumphal march, grand and powerful. The mighty and splendid chords of the opening—the descending bass, with the stationary or upward striving parts above—all have the true festive ring, inspiring elevating thoughts, making the heart swell with the noblest emotions. To this succeeds a *pece meno mosso* in A flat, the melodic beauty of which is enhanced by the syncopated rhythm. The theme being proposed and molded in different ways makes room for the last mentioned motives, which lead to a repetition of the *moderato con energia*, concluding with a *piu animato*.

And the third portion of the fantasia? Who could trace with pen or brush the fine and delicate nuances of the pure stream of beatific melody which flows through this meditation? And we ought not to complain that this is so. For what would be the use of music if it did not tell us something no other art, no science, can tell us?

This noble work, I think, is worthy to be ranked with the noblest achievements of Schumann's genius. Yet it is little known; certainly less known than it deserves to be. Let those who have thrown aside the work, after a superficial perusal, bring it out again from the dark corner and study it earnestly and lovingly—only thus a true work of art can be understood—and I have no doubt that the result will be. But how often do we depreciate a work because we have not bestowed sufficient attention on it, and when some time afterward we are brought back to it, and the increased reputation of the author or a more conscientious state of mind induces us to look a little more closely into the matter, we are forced to make the humiliating confession that the shallowness or confusion which we imagined we saw in the work was in our own minds!

Music at St. Mark's.—Mr. William E. Mulligan will continue his series of organ recitals, given at St. Mark's Church, Tenth street and Second avenue, every first Sunday of the month, beginning Sunday, November 6, at 8 p. m. These recitals will be diversified with various eminent solo performers, both vocal and instrumental. During the Lenten season Mr. Mulligan will produce Rossini's "Stabat Mater" and "The Seven Last Words of Christ," by Mercadante.

Hallelujah!

ARCHITECTURE, COLOR, ORATORY, ODE, THE MIGHTY CHORUS AND A MONSTER ORCHESTRA, WITH AN AUDIENCE OF WELL NIGH A QUARTER OF A MILLION, MAKE THE GRANDEST NATIONAL DEMONSTRATION THE WORLD HAS EVER WITNESSED—CHICAGO COLUMBIAN DEDICATION.

THE imperial Manufactures and Liberal Arts Building is, indeed, overwhelming in its grandiose outlines; not only could two Cincinnati Music Halls be contained in the north entrance vestibule, but even mighty St. Peter's, with its 613½ feet of length, dwindles to a pigmy when compared with this marvel of George B. Post's creation, with its 1,687 feet of length. Such as Bramante, Antonio di Sangallo, Giulio Romano, Michael Angelo, Giacomo della Porta, Wren, and even the mighty Pharaohs, never in their wildest dreams imagined such colossal proportions. The ocean-like concourse that crowded the building from lobbies to platform, from girders to floor, was the most magnificent in proportions ever under one roof. As a sign manual placed upon the colossal plans of the virginal Chicago, who with her magic "I will" has conjured these palaces of Utopian magnificence from out a marshy wilderness, the day was a glorious one of pride and glory to every American. The mighty chorus was composed of the following:

COMPOSITION OF THE GRAND CHORUS.

The musical societies and choirs of Chicago and its suburbs that contributed a part or all of their membership to form the great chorus that furnished the vocal music for the exercises are the following:

GERMAN SOCIETIES.		Voices.
Blue Island Liederkreis.....	18	
Concordia Männerchor.....	30	
Frohinn Liedertafel.....	30	
German-American World's Fair Chorus.....	500	
Gesangverein Harmonie.....	47	
Gross Park Liederkreis.....	34	
Harmonia Männerchor.....	40	
Harnburg Sängerbund.....	40	
Humboldt Sängerkreis.....	40	
Jung Männerchor.....	37	
Kreuzer Quartet.....	12	
Liederkreis Eintracht.....	250	
Liedertafel Vorwärts.....	67	
Nord Chicago Liederkreis.....	55	
Orpheus Männerchor.....	300	
Schiller Liedertafel.....	46	
Sengefelder Liederkreis.....	302	
Teutonia Männerchor.....	66	
AMERICAN SOCIETIES AND CHOIRS.		Voices.
Apollo Club.....	550	
Aetolian Musical Society.....	40	
Calumet Church Choir.....	26	
Chicago Choral Society.....	45	
Christ Church Choir, Woodlawn Park.....	18	
Children's Classes.....	1,300	
Englewood Festival Club.....	60	
Epiphany Vested Choir.....	40	
First United Presbyterian Church Choir.....	13	
First Congregational Choral Union.....	75	
Grace Episcopal Church Choir.....	75	
Grace Church Choir, Oak Park.....	10	
Hutton Club, Kenosha, Wis.....	70	
Holy Cross Church Choir.....	7	
Northwestern University Choral Association.....	60	
St. Andrew's Choir.....	45	
St. Paul's Church Choir.....	30	
St. Paul's Choir Association.....	44	
St. Mark's Vested Choir.....	40	
St. Bartholomew's Choir.....	29	
St. James' Church Choir.....	70	
Town of Lake Choral Union.....	174	
Union Park Choral Society.....	32	
World's Fair Auxiliary Chorus.....	1,050	
Total.....	5,570	

The different musical numbers I heard from different vantage points. The volume of sound was in every respect inadequate to in any way make an impression in the colossal space inclosed, as tens of thousands wandered to and fro, ate lunch, conversed and entirely at times drowned out the loudest fortissimo. The building was not patrolled in any way; all could move at will and the result was a perfect chaos, in which not a word of the orations could be heard even within a hundred feet of the mighty platforms of either speakers or of singers.

Order might have been observed had the people not been tired out. The chorus was in readiness for at least three hours before singing. The opening was at least two and a half hours behind time, and hardly was it begun when fully one-half of the monumentally gigantic audience was on the move and never again was it even to a degree restful. Under such circumstances the music entirely failed in its intended effect; the vast volume of music made no more impression than would a small choir in a church under ordinary auspices. That was to have been expected, as no chorus could effectually fill that building. Paine's "Columbus" march and hymn, while a broad, scholarly and effective work no doubt on an ordinarily possible occasion, sounded even puny. Chadwick's ode was also entirely ineffective for the same above reasons.

A criticism of the works would therefore be impossible.

Could the same forces give a performance when they could be heard without such overpowering disturbance these compositions could be given a fair hearing and judgment. We trust that such an opportunity will be vouchsafed the public ere long. I was close to the monster music platform during the "Hallelujah" chorus, and by dint of wise forestalling of the beats by the use of a white handkerchief Theodore Thomas pulled that number through without mishap. The tempo was necessarily slow, and everything was executed with a degree of caution that plainly demonstrated the difficulty of the undertaking. The volume was grand from such close proximity, but too massive and thick to be penetrated. Even in the high sopranos hold, the power of the chorus was disappointing.

This was, however, not the fault of Thomas, Tomlins or of the chorus. They were well up in their work, and comprised the best available material; but the concomitant circumstances rendered any other artistic result impossible.

The only change or addition to the program was the singing of Mendelssohn's "To the sons of art" (words by Schiller), which was by far the best effort of the chorus. The orchestra numbered about 200, and although enforced by much military brass was evidently quite inadequate in power to cope with the mighty occasion. The band should have numbered 500, or even more, to do its part satisfactorily. The great stimulus to chorus forces given by the world's fair music will be one of the most important influences of the fair on Western artistic life. The ode of Miss Monroe, to parts of which Chadwick wrote the music, has called forth considerable criticism. Still every American must be proud that an American girl wrote the ode, and that our representative American composer set it to music.

First Chicago Symphony concert. Popular program; second season:

Overture, "Der Freischütz".....Weber

"Marche Funèbre".....Chopin
In memory of
The late George William Curtis,
the Generous Patron and Eloquent Advocate of Music.

Suite from ballet, "Casse Noisette" (new).....Tchaikowsky

I. Overture Miniature.

II. "Dances Caractéristiques."

Marche.....Danse arabe.

Danse de la Fée dragée.....Danse chinoise.

Trépac, danse russe.....Danse des Mirlitons.

III. "Valse des Fleurs."

Piano, Mr. W. E. C. Seeboeck.

Fantasia for violoncello, "O cara memoria".....Servais

Mr. Bruno Steindel.

Intermezzo, "L'Amico Fritz" (new).....Mascagni

Waltz, "Seid umschlungen Millionen" (new).....Joh. Strauss

Overture, "William Tell".....Rossini

"Angelus" (first time).....Liszt

String orchestra.

Vorspiel.....

Malaguena....."Boabdil" (new).....Moszkowski

Scherzo, valse.....

Maurische Fantasie.....

The Auditorium, still bedecked in its gala decoration, was

packed on this occasion. A feature of the audience was

the large Western element present. Militiamen and regu-

lars were dotted throughout the "standing roomers" and

very keen and outspoken was their delight. The Chicago

Orchestra has a great mission to perform in the evangeliza-

tion of the West, and in bidding for the popular patronage

Mr. Thomas is probably doing a wise thing, but many re-

gard next week as the real bona fide opening of the orches-

tral season. The ballet music, "Nut Cracker," of Tchai-

kowsky, is distinctively trivial and miniature, chic and

clever, but of no import to speak of. The Servais number

was catchingly 'celloed by Mr. Steindel, but is peculiarly

offensive in its vaporing trickery. That number re-

minded me of Joseph Servais, he who bears such mar-

velous physical resemblance to Liszt (son of the king of

'cellists), who visited Weimar during my stay there. It

was strangely fascinating to watch this double wraith of

Liszt in the "master's" soirées. The Liszt "Angelus"

must have been written by the aged musical Nestor of his

time during one of his sojourns in glorious Tivoli, on the

broad Altan of the Villa d'Este, in his declining years, so

redolent is the same of the air of the marvelous Cam-

pagna, the peace and quiet of this pastoral spot, and the

tinkling bells of the neighboring convent.

It was deliciously played by the strings and showed that

the recent additions to the strings have materially im-

proved that department of the orchestra. We had the

great novelty of an encore at a Thomas concert, as Bendix

allowed Steindel to add some catchpenny triviality in

response to an emphatic recall for his clever work. The

introduction to the Strauss waltz "Seid umschlungen

Millionen" revealed that frothy and terpsichorean Or-

pheus in a new light, it being quite dramatic and the

loftiest and most creditable flight of this ballroom

Philomela. The Mascagni "Amico Fritz" intermezzo was

superbly played, and proves that that master has more

than mere audacity and bizzarerie to back his peculiar

talent.

The second symphony will present the more legitimate

bill on Friday afternoon and Saturday evening, October 28

and 29:

Festival overture, Academic, op. 80.....Brahms

Symphony, No. 7, A major, op. 92.....Beethoven

Symphonic variations, op. 78.....Dvorák

"Lamento e Trionfo" ("Tasso").....Liszt

and the third on Friday afternoon and Saturday evening,

November 4 and 5:

Symphony, No. 1, B flat, op. 38.....Schumann

Concerto, No. 4, G major, op. 58.....Beethoven

"Wallenstein's Camp," "The Capuchin's Sermon".....Rheinberger

Piano soli—

Toccato e Fuga.....Bach-Tausig

Nocturne, C minor.....Chopin

Polonaise, No. 2.....Chopin

Vorspiel, "Die Meistersinger".....Wagner

Soloist, Ferruccio B. Busoni.

Mr. Busoni's Chicago debut is looked forward to with

much interest. We only hope that Chicago will continue

this magnificent reception of the opening concert through-

out the season.

The Chicago amateur Symphony Club (incorporated)

has had a little internal tempest in a teapot and fell out a

little bit with its conductor, Jacobsohn, but as he took the

entire body of strings with him, they wisely determined

that suicide was bad policy and consequently recalled our

genial friend to the conductor's stand. The club fills an

important position and mission in musical life here, and

we trust that its season will be unmarred by any further

ripples on its waves of harmony. A new musical infant

has appeared on the horizon, viz., your correspondent's

South Side Polyhymnia Choral Society, which held its

initial rehearsal two weeks ago with an immediate mem-

bership of eighty-one voices. They meet in the Central Church

of Christ, where your penman has been recently appointed

musical director. They are practicing "Athalie," by Men-

delssohn, and other works, and will give their first concert

about Xmas tide. Hans von Schiller, a good old Leip-

ziger conservatorist, gave a very neat program in Apollo

Hall on last Saturday, October 23:

Sonata, op. 111 (last sonata, composed in 1823).....Beethoven (1770-1827)

Romanze.....Chopin

"At the Fountain".....Schumann (1810-56)

Rhapsodie, B minor.....Brahms (1833)

Four preludes.....Chopin (1809-49)

Valse, op. 70, No. 1.....Chopin

Etude, op. 25, A minor.....Chopin

Chant polonaise, No. 5.....Chopin-Liszt

"An den Fruchling".....Grieg (1843)

Gavot and pastorale.....Reinecke (1824)

Gondoliera.....Liszt (1811-86)

Rhapsodie, No. 12.....Liszt

Wild, Eddy, Liebling, Sherwood and others have all

launched their season's barks, and the season will be more

than a busy one.

Sousa's New Marine Band, which is, according to the

latest accounts from the Blakely syndicate, to be re-

christened out of deference to the Government's protest,

had a week's most successful opening in its home city. I

attended two of the concerts, and I can safely say that

Johnny Sousa, as he is affectionately dubbed by the Chi-

cagoans, has demonstrated beyond a doubt that we have a

legitimate heir to the genial and lamented Patrick Sar-

field Gilmore's peculiar and original talents. His band

plays with a delightful military swing. There is further-

more a refreshing air of hilarity and jollity about their

programs that bids fair to gain for them a warm place in the

affections of the populace at large. And the populace has

its artistic rights and likes as well as the stiffest of high art

patrons. The humoresques, fandangos, serenatas, patrols

and national potpourris on Sousa's bills of fare have their

legitimate place in the scale of musical art. Sousa was one

of the most enthusiastic listeners at the opening Sym-

phony and with his undoubted diligence and tact he will

surely build up for us a great Western band. We cannot do

better than close this Columbian letter with the words to

Paine's "Columbus" hymn:

All hail and welcome, nations of the earth!

Columbia's greeting comes from every state;

Proclaim to all mankind the world's new birth

Of freedom, age on age shall consecrate.

Let war and enmity forever cease;

Let glorious art and commerce banish wrong.

The universal brotherhood of peace

Shall be Columbia's inspiring song.

Also with an extract from the dedication speech of Hemp-

stead Washburne, who, in eulogizing our grand country,

said:

Her liberality to all nations and all creeds is boundless, broad as

humanity and high as the dome of heaven. "Rule Britannia," "The

Marseillaise," "Die Wacht am Rhein" and every folk song of the older

world has drifted over the Atlantic's stormy waves, and as each echo,

growing fainter with advancing leagues, has reached this spot it has

merged into that one grand chorus: "My Country, 'tis of thee, sweet

land of liberty, of thee I sing."

And finally with one of the most sublime stanzas from

Miss Harriet Monroe's dedicatory ode:

Not yet the angels hear life's last sweet song,

Musically pure and strong

From earth shall rise to haunt the peopled skies

When the long march of time,

Patient in birth and death, in growth and blight,

Shall lead man up through happy realms of light

Unto his goal sublime.

And be it known that Chicago is now ready to welcome

to her warm and vigorously pulsating Western bosom all the

nations of the earth. The Columbian world's fair buildings stand completed, the proudest monument to her fabulous energy and ambition. To all who may visit the fair I would quote, would they look for a monument to America's activity, the singularly felicitous inscription on Sir Christopher Wren's mausoleum: "Si monumentum requiris, circumspecte!"

W. WAUGH LAUDER.

A Correction.

ITHACA CONSERVATORY OF MUSIC,
No. 71 East Seneca street,
ITHACA, N. Y., October 24, 1892.

Editors Musical Courier:

IN your issue of October 19 a short article appeared, copied from the "Vocalist," headed "Ithaca to Have a Conservatory," in which there is a doubt expressed as to the success of the Ithaca Conservatory.

May I be permitted to state that the conservatory is not an experiment, that there is no "if" about it, for it is an assured success already. We have just finished the first half of the first term with seventy-five pupils. The prospects for the second term are fair to increase twofold.

Ithaca, with the floating population of Cornell students, numbers nearly 15,000 music loving and cultured people. There are to be given three chamber concerts on the campus this winter, when the best talent in this country will be engaged, in addition to Damrosch's Orchestra.

The conservatory faculty give the first of three charity concerts at Liberty Hall Friday evening, October 28, the proceeds to be divided between the Old Ladies' Home, Children's Home and City Hospital.

Yours truly, N. M. GUTSTADT.

Correspondence from Germany.

BERLIN, October 11, 1892.

Editors Musical Courier:

ON October 3 Hans von Bülow gave the first dedicatory recital of the new Bechstein Hall. The general verdict is that Bülow's pianistic career is over.

On October 5 Anton Rubinstein played in Bechstein Hall. The program consisted of his own compositions. The cyclopean feats of Rubinstein are on every musician's lips. The famous pedagogue Loeschhorn insists that Rubinstein has not alone retained his former technic but added considerably to it. His variations in G dur, Schumannesque in spirit, are worthy companions to the symphonic etudes. The variations present a perfect gamut of Empfindungen. The Bürgerische "Leonore" Rubinstein has translated into the language of tones. In this ballad Rubinstein entered the poetical field. In the sonata for piano and viola, op. 49, Th. Krelle assisted the composer.

October 8, a popular chamber music evening by Barth, Wirth and Hausmann, assisted by Johannes Brahms. The concert took place at the Philharmonic, and drew a brilliant audience. Brahms played the piano part in his 'cello sonata (F dur, op. 99) and in his trio with clarinet (A moll, op. 114). Both compositions have been heard in Berlin once before, but the fact that Mr. Brahms would play the piano created an enthusiastic interest. I was astonished at the fluency and resonance of Brahms' playing. In the Beethoven Es dur trio (op. 70) the pianist Barth exhibited a phenomenal technic, as well as masterly conception. There was no end to the recalls of Brahms and the other participants.

On October 10 the Amsterdamer Capella Chorus, under the direction of Prof. Dan de Lange, gave a concert at the Philharmonic, of the masters of the Netherlands. Works by William Dufay, Johan Ockeghem, Obrecht, Josquin Des Prés, Clemens non Papa, Christian Hollander, Orlando Lassus and Jean Pieter Sweetink were produced. The concert was calculated to raise to the highest respect these mediæval writers, these precursors of Palestrina. Palestrina is simply the result of the school of the Netherlands.

VON ESCHENBACH.

BERLIN, October 16, 1892.

Ehrlich, Klindworth and Loeschhorn, the well-known teachers of Vortrag, are reaching an age when their usefulness will soon be regretted by the musical world. Ehrlich is seventy years of age, Klindworth sixty-six and Loeschhorn seventy-three.

Prominent among those who are stepping into the shoes of these masters is the pianist Heinrich Barth. Barth is forty-five years of age, tall, physically well developed, with noble features, high forehead, aquiline nose and full beard. He received a classical education at the Gymnasium in Potsdam and studied music under Steinmann, Von Bülow, Von Bronsart and Tausig. He is at home in all schools, playing equally well Bach, Beethoven, Brahms, Schumann and Liszt. He has concentrated his attention upon interpretation and withstood the temptation to figure as a composer. This limitation is no doubt the chief cause of his success as an interpreter and teacher. His playing is devoid of trickery and effectshacherei. Passages generally considered dull and disinteresting become under his

fingers invested with interest and imbued with life. Barth attributes his large and beautiful tone and melody carrying playing to the influence of the violin playing of Joachim. What a lesson to pianists!

I append the program which Barth played at the Philharmonic on the eve of October 14:

Sonata, D moll, op. 81, No. 2.....L. von Beethoven
Allegro.
Adagio.
Allegretto.
Humoreske, op. 30.....R. Schumann
Zwei Rhapsodien, op. 79.....F. Brahms
Concertstude, op. 84.....M. Moszkowski
Fantasietück, op. 10, No. 1.....E. Rudorff
Tarantelle, op. 43.....F. Chopin
Etude ("Nachlass").....F. Chopin
Scherzo aus "Ein Sommernachtstraum".....F. Mendelssohn
Berceuse.....F. Henselt
"Nächtlicher Geisterzug".....F. Henselt
Etude Es-dur.....Paganini-Liszt

One of the prominent instructors in the higher branches of theory and composition is Heinrich Urban. Paderewski, George Liebling, Arthur Bird, Siegfried Ochs and others equally well known studied with him. Among his present pupils are such able men as Dr. Zepier, author of the opera "Der Brautmarkt zu Hera;" Dr. Berson, Dr. Dippe and three highly talented Americans, viz., G. Elliott Pendleton Schenk, of New York; Richard Strauss, of Chicago, and James K. Pleasants, of Indiana, and last, not least, the pianistic prodigy, Josef Hofmann. The latter has been with Urban for three years and is now studying orchestration. Hofmann goes once a week to Dresden to take instructions from Rubinstein. Hofmann will not appear in public until his literary and musical education is finished. Professor Urban predicts that he will meet fully the expectations of the musical world. But to return to the above mentioned Americans. Schenk has composed a suite that he directed recently twice in Dresden and once in Berlin. The criticisms were very laudatory and encouraging. Schenk is very diligent. Richard Strauss, a former pupil of Jacobsohn, gives also much promise. James K. Pleasants has done a tremendous amount of work during the past four years. He plays the piano like an artist, and his songs and piano compositions have been on Berlin programs and received respectful commentary.

Edward Schirner, of Columbus, Ohio, who studied with Krause in Leipzig, and who has developed a virtuoso technic, is now in Berlin.

The Sutro sisters are with Heinrich Barth. They are considered as thoroughly musical and their progress phenomenal.

Oliver W. Pierce, of Michigan, is a favorite pupil of Moszkowski.

I attended to-day (Sunday) from 12 to 2 P. M. the rehearsal of the Philharmonic Orchestra under Hans Richter, at the Philharmonic. Under the magic baton of Richter the orchestra appeared transformed. It was difficult for me to realize, it was the same orchestra that plays so indifferently under the slovenly direction of Herrfurth. The Wagnerian numbers recalled to my mind the divine days at Bayreuth.

Here is the program:

PHILHARMONISCHES CONCERT, DIRIGENT DR. HANS RICHTER.
Vorspiel zu den "Meistersängern".....Wagner
"Siegfried Idyll".....Wagner
Ouverture, "Benvenuto Cellini".....Berlioz
Ungarische Rhapsodie No. 1.....Liszt
Sinfonie No. 7, A-dur, op. 92.....Beethoven

The direction of the ten concerts of the Philharmonic Orchestra is distributed as follows:

Concert.	Derigent.
1.....	Dr. Hans Richter.
2.....	R. Maskowski.
3.....	Dr. Hans Richter.
4.....	R. Maskowski.
5.....	R. Maskowski.
6.....	R. Maskowski.
7.....	R. Maskowski.
8.....	Dr. Hans von Bülow.
9.....	Dr. Hans von Bülow.
10.....	Dr. Hans von Bülow.

It will be noticed that Bülow conducts the last five concerts. Possibly by choosing the last five he hopes that by that time his past transgressions will be forgiven or forgotten.

VON ESCHENBACH.

Dresden Letter.

DRESDEN, October 17, 1892.

DRESDEN, being one of the places which the dreadful cholera happily left unvisited, looks forward to a brilliant musical season, which has only just begun. In spite of the still warm weather most of the operas, the plays and the concerts are crowded. In the opera the Mascagni and the Wagner nights draw the greatest audiences. A Wagner cyclis is going on at present in remembrance of the fifth anniversary of the Wagner opera performances in Dresden, "Rienzi" having been produced here on October 20, 1842, for the first time. Besides, we are expecting soon some operatic novelties to appear on the stage, such as Reinhold Becker's "Frauenlob," to which Mr. Koppel-Ellfeld, the dramatist of the Dresden theatres, has written the libretto. The composer, Reinhold

Becker, one of the most prominent musicians in Germany, until to-day never published an opera; he is as a composer chiefly known by his Lieder and the beautiful violin concerto, consequently one is eager to hear how he will succeed in the dramatic style. They also speak of some other new works which we are to hear this winter. We are, however, authentically told that Mr. Seleuch takes great interest in the beautiful Bizet opera, "Les Pêcheurs de Oerles," and we hope it will lead to a performance of the work. After the great success of "Djamileh," in Berlin, one thinks Dreden will venture another Bizet novelty. I say "novelty" because it has not yet been produced in Germany in a German translation. To Ludwig Hartmann belongs the merit of having most exquisitely rendered the books of these two works into German, as the Berlin critics after the "Djamileh" performance unanimously acknowledged.

The concert season opened with a "Liedertafel" concert for the benefit of the Hamburg poor people, who have suffered and still suffer immensely from the consequences of the cholera. Then followed the "Amsterdamer" a capella chorus, which was a great artistic success, though—we are sorry to say it—not a financial one, for the audience was very small. Last Friday the first of the much discussed trio concerts—Stern, Petri, Stenz—took place in Braun's Hotel before a most delighted audience. The artists are all so well known in the musical world that their names alone will be a sufficient guarantee for the quality of the performances as well as the choice of the program, which contained Brahms, Mozart, Schubert, Schumann, Beethoven, Volkmann, Mendelssohn, &c. The first evening offered us the great B flat minor trio by Volkmann, a duo by Mozart—the little concerto No. 7 in B—and a Beethoven trio, op. 70, in E flat, and was a perfect performance.

There is still no hope for us to hear the beautiful violin and piano sonata in A minor by Paderewski, which already has been played in America; nor do we see any chance of hearing publicly César Franck's posthumous work, a duet for piano and violin (or violoncello), which must captivate every musician. The execution of the Mozart sonata by Mrs. Stern and Mr. Petri was a real masterpiece of finish and style. Mrs. Stern as a virtuoso enjoys a great reputation and is known everywhere as one of our first-class pianists; but it may perhaps not be quite so generally known that she also is an ensemble player and a musician in the best sense the Germans use the word. This is great praise for a virtuoso and a soloist. In company with her excellent partners she thoroughly enters into the style of the work itself without obtruding herself in any way.

This week we are going to hear Emil Sauer, Alfred Reisenauer and the first symphony concert by the Royal Orchestra, besides the operas "Die Walküre," "Siegfried" and "Die Götterdämmerung." Enough, indeed, of fine music in one week. More about it all in my next letter.

A. INGMAN.

London Letter.

LONDON, October 15, 1892.

MUSICAL London has awakened from the drowsiness of her holiday, and there are unmistakable signs of life in every sphere of musical activity. How successful the forthcoming season will be is largely a matter of conjecture with those best capable of forecasting the future. It is hoped that the operatic ventures of Sir Augustus Harris and Manager Lago will prove paying investments, and judging from the opening nights this will be the case. These enterprising impresarios feel assured that there is a public in London who will give them the necessary support. Besides the regular repertoire at Covent Garden Sir Augustus Harris will probably introduce the opera "Die Feen," written by Wagner when he was twenty, and "Irmengarda," by Chevalier Emil Boch. His leading sopranos will be Melba and Nevada, with a fair array of talent in the other rôles.

Manager Lago gives his season of thirty-six evening performances and some matinées at the New Olympic, which was remodeled for that purpose. His repertoire will comprise the following old favorites: "La Favorita," "Un Ballo in Maschera," "Il Trovatore," "Rigoletto," "Il Flauto Magico," "La Traviata," "Tannhäuser," "Lohengrin," "Der Freischütz," "Oberon," (Weber) "Maritana," and "The Bohemian Girl." He will also introduce "Cedmar," a new one act romantic opera, by Granville Bantock (an Englishman), Mozart's one act opera, "L'Impresario," and the new Russian opera, "Eugeny Onegin," which later opened the season. Mrs. Albani is his leading soprano and besides other parts she will sing the rôles of "Elsa" in "Lohengrin," and "Agatha," in "Der Freischütz;" these Mr. Lago told me were the best parts taken by this famous prima donna. A new and original Spanish entertainment entitled "Beyond the Pyramids," given by a company of Spanish artists, will also be introduced during the season. The comic opera "Incognita," which is an adaptation by F. C. Burnand and Harry Greenbank from Lecocq's "Le Cœur et le Main," is having a good run here, and I understand that Mr. French has bought the American rights and will probably give it in the United States this coming season. Miss Sedohr Rhodes, the

young American prima donna, takes the principal rôle with success, each succeeding performance showing improvement both in her acting and singing, and her work thus far has justified the choice made of her as prima donna at the Lyric. Her voice is a clear and beautiful soprano, with a fine upper register and shows excellent training. Her girlish beauty, of slender form, fair skin and hair, contrasting with brilliant dark eyes, gives her a striking appearance. The other parts of the opera are well sustained.

Sir Arthur Sullivan expresses himself as highly pleased with the reception accorded "Haddon Hall," and the continued success it enjoys. On the opening night his old collaborator, Mr. Gilbert, sat in the orchestra stalls and gave the most hearty approval to the last efforts of this noted English composer. It is Sir Arthur's desire to join hands with Mr. Gilbert and produce another opera should his health permit.

The concert season opened at St. James' Hall with Sarasate and Mrs. Bertha Marx as attractions. This master of the king of instruments is so popular that hundreds had to be turned away, and the audience gave them a most enthusiastic reception.

The popular concerts at the Crystal Palace begin on Saturday evening, and as they have reduced the prices they look for a better season than last year.

DR. ALEXANDER MACKENZIE.

Dr. A. C. Mackenzie, who has been engaged by the "world's fair" committee to conduct three performances at the exhibition during September, is one of the leading musicians of Great Britain. He is now at work on a sacred play called "Bethlehem," which he hopes to give, if possible, at one or more of the performances that he will conduct. Dr. Mackenzie is one of the most genial and cosmopolitan men that I have met, and I am sure no better choice could have been made. He looks forward to his visit with great anticipation and expressed much admiration for some of the works of our composers, and he is delighted to have the honor to represent musical Great Britain at the Columbian Exposition. He was born at Edinburgh, August 22, 1847; his father was a violinist and for several years leader of the Theatre Royal of the Scotch capital.

As a child Dr. Mackenzie displayed remarkable musical talent, and at the age of ten he was sent to the house of the Stadt-Musiken Bartel in Schwarzburg-Sondershausen, Germany. Here, during two years, he made such progress with the violin that he was admitted as second violinist in the Ducal Orchestra, where for three years he had daily experience in the regular work of the orchestra in operatic, concert and theatrical performances. After this excellent drill he came to London and entered the Royal Academy of Music, and did such efficient work that he won the queen's scholarship the first year. After a thorough course of piano playing and harmony he went to his native town to follow the vocation of his father.

He rapidly gained a reputation as a great violinist and orchestral leader, but feeling that the field for the display of his talents in this direction was limited he began to teach the piano and was conductor of several choral societies. Besides playing violin solos he frequently played in quartets with Joachim, Wilhelmj, Norman-Neruda (Lady Halle), Wilhelm Strauss, and was always prominently connected with every musical enterprise of importance in his native land. During this time he turned his attention to composing, and Von Bülow and August Manns gave him such encouragement that he relinquished his vast business at home and went to Florence, where he wrote "The Bride" for the Worcester Festival, "Jason," for the Bristol Festival, the opera "Colomba" for Drury Lane Theatre, and the oratorio "Rose of Sharon" for the Norwich Festival.

Composing is Dr. Mackenzie's favorite occupation, and the time spent in "sunny Italy" writing the above and other works was the happiest of his life, as he had no other cares and duties. At the request of Novello & Co. he came back to London to conduct their concerts, which he continued to do for several years, and during this time he was honored with the degree of musical doctor, conferred upon him by St. Andrew's, the oldest university of Scotland. Meanwhile he continued his favorite occupation and produced many works, some of which are named below. About this time the principalship of the Royal Academy of Music became vacant and Dr. Mackenzie was made a candidate. Although his rivals were musicians of the highest rank and reputation in the kingdom he was elected to this post, which is the highest in Great Britain. By his policy, versatility and unsparring labors he has made this institution representative, in the highest degree, in every department in modern music. Principal among the works referred to are "The Troubadour" (opera), "The Story of Sayid," "A Jubilee Ode" and "The Dream of Jubal" (cantatas), music to the dramas of "Ravenswood" for Henry Irving (at the Lyceum); "Marmion," given at Edinburgh and still running with great success; "The Bride of Love," given in London; orchestral pieces, "La Belle Dame sans Merci," "Rhapsodie Ecossaise;" "Burns" (rhapsody), and "Concerto for Violin;" miscellaneous, "The New Covenant," "The Cottar's Saturday Night,"

"Veni Creator;" a set of violin pieces, which includes the well-known "Benedictus" and "Highland Ballad" (barcarolle).

Besides "Bethlehem" Dr. Mackenzie is working on an oratorio on the subject of "Moses in the Wilderness" and a comic opera quite far advanced. Besides these he has composed many anthems, songs, duets, trios, part songs, violin solos, a few organ pieces and a store of piano music. Dr. Mackenzie has lately been elected conductor of the London Philharmonic concerts, to fill the vacancy made by Mr. Frederick H. Cowen's resignation.

"You see that I have not been an idle man," said Dr. Mackenzie to me as I arose to go, "and I look forward to my trip to America as a complete change after so many years of continuous labor, hoping to be much benefited by the sea voyage, seeing your wonderful country and meeting my collaborators on the other side."

MR. GEORGE GROSSMITH, THE HUMORIST.

"I sail next Wednesday on the Teutonic," said Mr. George Grossmith to me in answer to my question as he adjusted the glasses on that funny nose of his and resigned himself to an interview. "I have never been to America and I don't know how they will like me over there. The English papers say the people won't like me at all, and that makes me think that they will. Anyway, the Americans that I have met in London and Liverpool have been most cordial, and many times have spoken most delightfully to me after my performances. Mr. Vert, the well-known impresario, goes with me to manage my affairs, and I shall take my wife and secretary also. I have cabled for rooms at the Brevort House, wherever that may be, and think my first lecture will be in Chickering Hall. They tell me that is the best hall in New York, and the best is always good enough for me—in fact, I am rather fond of the best of everything. I understand that pertains to Americans also, and I shall do all in my power to put my entertainments in that category; but if I don't 'catch on' in the States I shall not stay long enough to build up a reputation. If I succeed I intend to go to Boston, Philadelphia, Chicago and possibly other cities. If I do not succeed I shall return to England, and I shall not feel that it is the fault of the Americans, but simply that my form of entertainment is not what they like. My plan is to talk and sing about what I hear and see, and I do not intend giving an entertainment over there for about three weeks after I arrive, and in the meantime I hope to familiarize myself sufficiently to adapt the necessary changes to my English entertainments. Society is the same the world over, and I don't anticipate any trouble in pleasing. My plan is to select some subject or several subjects, and give about fifty minutes to this particular theme or themes, and then have an interval of about five minutes, and then my second part lasts about twenty minutes, and a third and last part, say, ten minutes. My program, which I give at St. James' Hall, will illustrate:

PART I.

"The Wooing of Phyllis".....
 "Brokers Ahead".....
 "That Verse of Nurse's".....
 (Recitations, with music.)
 "The Old Sonata".....
 "Home, Sweet Home," with variations.....
 (Humorous piano illustrations.)
 "The Very Eyes of Me".....
 "Always Funny".....
 (Two new songs introduced.)
 Interval of five minutes.

PART II.

"Seaside Society".....
 (Including descriptions of seaside towns, visitors, fashions and music.)
 "I Don't Mind Flies".....
 "What Our Sailors Never Do".....
 (Two new songs introduced.)
 Interval of three minutes.

PART III.

"The Trials of a Comic Singer".....
 (Imitations of numerous singers of the day.)

Mr. Grossmith is a thorough musician and accompanies himself beautifully on the piano, thus adding much to his entertaining powers.

He further said: "I shall probably take many subjects from my book, 'The Society Clown,' and change them as I think will please my audiences. I like to chaff my people, and will probably tell them many truths." "Shall you write a book on your impressions of America and her people?" I asked. "Many people do that." "I don't know; probably I shall write my observations somewhat after my 'Society Clown.'" "Shall you go on the stage when you come back to England, or have you quitted the stage for all time?" "I don't know. I began my entertainments before I went on the stage and created my rôles in the Gilbert and Sullivan operas. I was on the stage twelve years and only played nine parts, and this had a tendency to make me narrow. But these novel and humorous entertainments seem to please a large public, and I shall probably continue them as long as that is the case."

FRANK VINCENT.

A Washington Burlesque.—A musical burlesque written by Messrs. Geo. D. Scott and Frank R. Gillis, of Washington, D. C., will shortly be produced in that city by amateur singers. The piece is entitled "A Modern Pocahontas," and satirizes the Indian policy of the Government.

Alberto Laurence's Summer.

MR. ALBERTO LAURENCE, the well-known singing master of this city, spent the greater portion of last summer at Jamestown, N. Y., where over forty-five pupils availed themselves of the rare opportunity to improve their voices under his excellent instruction. This necessitated the devotion of almost his entire time to their lessons. Before Mr. Laurence's return to this city he gave a concert to his pupils on the evening of August 25, commenting on which the Jamestown "Morning News" has following:

The concert by the local pupils of Alberto Laurence at Allen's Opera House last evening attracted an audience that for size, quality and appreciation compared favorably with any Jamestown has recently turned out to any musical event. It was most gratifying not only to the performers but also to the hospital patronesses, whose debt fund was aided by the receipts. Rarely anywhere has a vocal teacher been able to have so brilliant an event to signalize the completion of so short a course of study; and the high merit of the performance not only attests the value of Mr. Laurence's instructions in vocal music in this city, but the aptitude and zeal of the pupils, many of whom surprised even doting relatives or admiring friends by improvement in method and voice. Mr. Tew "brought down the house" by announcing how he had by the clever ruse of substituting Mr. Laurence for the absent Mr. Bailey in the "Don Giovanni" duet secured the appearance of the veteran opera singer, who sang with unabated fire, and by his gallant demeanor and the felicitous acknowledgment of his warm reception by the audience elicited a storm of plaudits, which was the only exception to the evening's rule of no encores.

As the personality and merits of the performers are so well known it would be both needless and invidious to attempt any detailed comment on the following admirable program:

"Midnight Bells" ("Martha").....Flotow
 Misses Appleyard and Feather, Messrs. Butterfield and Dawson.
 "Jesus, Lover of My Soul".....Peticolas
 Mr. Broadhead.
 "The Blue Eyes".....Bohm
 Miss Feather.
 "Come to Me".....Denza
 Miss Broadhead.
 "Ave Maria".....Luzzi
 Miss Tew.
 "The Old Brigade".....Barri
 Mr. Dawson.
 "Answer".....Robyn
 Miss Fitch.
 "Fear Not Ye".....Buck
 Miss Appleyard.
 "Beauty's Eyes".....Tosti
 Miss Hegeman.
 "His Picture of Her".....Warren
 Miss Vandergrift.
 "When the Tide Comes In".....Millard
 Miss Shaver.
 "I Love Thee".....Buck
 Miss Giles.
 "This Magic Wove Scarf" ("Mountain Sylph").....Barnett
 Miss Galloway, Messrs. Butterfield and Herbert W. Tew.
 "Little Nell".....Linley
 Miss Odell.
 "Infelice" ("Ernani").....Verdi
 Herbert W. Tew.
 "Fleeting Days".....Bailey
 Miss Johnson.
 "La ci darem la mano" ("Don Giovanni").....Donizetti
 Miss Tew, Alberto Laurence.
 "Santo di Patria".....Verdi
 Miss Kershaw.
 "Sleep while the soft eve".....Bishop
 Misses Tew and Giles, Messrs. Broadhead and Willis Tew.
 "Scena and Prayer" ("Der Freischütz").....Weber
 Miss Galloway.
 "Queen of the Earth".....Pinault
 J. W. Butterfield.
 "The Return".....Millard
 Miss Turnwall.
 "Good Night, Good Rest".....Bishop
 Misses Appleyard and Giles, Messrs. Butterfield and Willis Tew.

Mr. Laurence's season has begun most auspiciously, and nearly all his hours are occupied. His address is 147 East Eighteenth street.

Without Variations.—There is a young lady on Capitol Hill, says the Washington "Post," who has a musical cat. After nearly a year of hard work on the feline musician, she says it can sing the best portion of two well-known songs, "Home, Sweet Home" and "Auld Lang Syne," but without the usual variations. When this young lady wants pussy to sing she puts her on a velvet footstool and commands, "Pussy, sing 'Home, Sweet Home,'" at the same time humming the air. Pussy always responds, singing the desired tune in a rather high falsetto voice, a little broken, but sufficiently well to be recognized by the hearers. Sometimes when this cat is out on a moonlight expedition her voice can be heard above those of her companions in the feline, outdoor, back fence concert, ringing out "Auld Lang Syne" or "Home, Sweet Home." The young lady does not want her name mentioned, for fear she will be besieged by freak collectors or dime museum proprietors, who want to buy, beg, borrow or steal her musical pet.

A Long and Successful Crusade Against the "Solfeggio."

The Steno-Phonetic Classes in Vocal Reading.

IT seems a long name implying complexities, but it means just the reverse. Miss May Florence Smith is a young lady whose study of sight reading and whose classes have given her a prominence not only recognized among our leading musicians, but has set the savants of the French schools talking among themselves. The system is extremely ingenious and simple and although, judging from its name, we associate it with stenography, yet it has nothing in common with that science. "I could not give you a single line in stenography," said the author, "because I have never studied it, but I have always thought that if ordinary bright young people could be made to readily grasp the associate sounds of the twenty-six letters in the speaking alphabet it would be comparatively easy to guide the young American musical aspirant to grasp the associate relative sounds of the musical alphabet, which number only seven little graded tones.

"There are many who read well enough with the solfeggio and with the instrument, but that is superficial; that is not reading. We all read naturally, if it were only known. I never could understand the use of the solfeggio for reading. No matter how gifted people are they need a discipline. It is one thing to learn and another thing entirely to retain what is learned; frequently this gift for learning is their 'little curse,' because they abuse it. The solfeggio is not a discipline, because it is always resorted to; the phonetics substitute neither the solfeggio nor the numerals. They are forgotten as the student learns to read, and never referred to. The solfeggio, on the other hand, is a crutch. It cramps the musical sense inborn in everyone and destroys true reliance on the musical ear. No one who teaches it believes in it. The late Mr. Guyon, of the famous Chéré Gallin method, told me that no musician placed any faith in the solfeggio. The results of the phonetic are immutable."

"I entered these classes," said a student, "with very slender faith last season, on the advice of my teacher. I was greatly discouraged after two seasons' study at solfeggio methods and numerals. One of New York's greatest leaders had told me I would never learn to read, but I did, and at the end of a month I knew for the first time intelligent reading, and read masses, &c., at sight by the end of the course. Here is a little synopsis of the system; anyone can understand it. The phonetic alphabet may be found elsewhere, and any ordinarily bright child can learn it in one lesson. You enter the appointed classes after being examined. If you are a student of any solfeggio system you are 'unwound,' so to speak, and must forget all about it. These examinations very often result in exposing the fact that excellent singers don't know a 'relative minor' key or any flat key. Then you are taught the alphabet, and so soon as you can understand a 'combination' you are put to the board for transcription, and the remainder of the work goes far ahead of any hour in solfeggio singing.

"Your first idea is that you have undertaken something very difficult. Then you actually must laugh over the dawning simplicity of the whole thing.

The system is not peculiar to Miss Smith by any means. Her assistants are first pupils out of the classes, although of course they fall behind her in actual discipline, but that is a positive gift with her, and she is what is called a natural sight reader, yet she has taught the system for a long time successfully. It has been taught for ten years, never advertised until now, excepting through the highest professional indorsement. Mrs. Ashforth says: "There can be but one voice respecting the excellent results of this system, and Miss Smith I consider without an equal in her especial branch." Mrs. Beebe Lawton writes: "It is the very simplest, speediest and most fascinating method I have ever met."

The course consists of three months' work at the outset. Miss Smith first issued her treatise on the subject under the title of "The Affinity or Circle of Keys and Sound Circle." Although she has the advantage of European study, she claims that her musical education—a very sound one—is entirely American. She says that the one great difficulty with most students is their idea that reading music is a difficult thing. Her system applies especially to the violin or flute for instrumental reading, although it is also applicable to the piano or organ. O. A. D.

A Singing Contest.—Pottstown, Pa., October 23.—The fight in St. Stephen's Reformed Church over the deposing of Organist Koch took a new turn to-day. When Professor Koch and his singers undertook to enter the choir loft to-day they found the way barred by special officers, appointed by Burgess Evans to keep them out. The singers withdrew, but their discomfiture was but temporary. This evening the irrepressible organist and his loyal vocalists entered the church, closely followed by policemen, and, taking a conspicuous position, almost drowned the voices of Preacher Herbst's new choir, which reeled off hymns at full lung power.—"World."

The Arion Charity Concert.

THE Arion Society, Mr. Frank Van der Stucken conductor, gave a grand charity concert last Sunday night at the Music Hall before a large and enthusiastic audience. This was the program and an excellent one:

Overture, "Ruy Blas".....	F. Mendelssohn
Orchestra.	
"Psalm XXIII.".....	F. Schubert
Instrumentation by F. Van der Stucken.	
Arion chorus and orchestra.	
Violin concerto in G minor.....	M. Bruch
Miss Maud Powell.	
"Die verfallene Mühle".....	J. Rheinberger
"Braun Meidelein".....	H. Juengst
"Im Grase thaut's".....	M. Spicker
Solo, Mr. Wm. Rieger.	
"Hüte dich".....	C. Girschner
Arion "Europe" chorus.	
Aria, "Les Pêcheur de Perles".....	G. Bizet
Mrs. Lillian Blauvelt.	
"Weihe des Liedes".....	G. Baldamus
Arion chorus and orchestra.	
Soli, Messrs. F. Gillette, O. Saenger, F. Fechter and H. Hovemann.	
Introduction and rondo capriccioso.....	C. Saint-Saëns
Miss Maud Powell.	
"Wiegenlied".....	J. Brahms
"Mondnacht".....	E. Schütz
Soli, Messrs. E. X. Roelker and O. Saenger.	
"Altniederländisches Lied".....	Ed. Kremer
"Minnelied".....	W. Buente
Arion "Europe" chorus.	
"Seeligkeit".....	F. Van der Stucken
Serenade.....	
Mrs. Lillian Blauvelt.	
"Der Morgen".....	A. Rubinstein
Arion chorus and orchestra.	

As usual the singing of the chorus under the careful baton of Mr. Van der Stucken left little to be desired. The society has improved much in delicacy, and in shading has no equal in this country. Its work bears about as much resemblance to the everyday Maennerchor as does the playing of an ordinary pianist when compared with that of a virtuoso. Mr. Van der Stucken doubtless feels proud of the results of his training, and he has reason to.

Miss Maud Powell comes back to us stronger than ever and much more matured. Repose she always possessed, but there is an added freedom and buoyancy that render her playing delightfully artistic. Her virtuosity had abundant scope in the Saint-Saëns number, which was given with verve and abandon. Mrs. Blauvelt was in good voice and sang brilliantly. The Van der Stucken songs are gems, but are hardly in Mrs. Blauvelt's genre. Such has been the success of the Arions' trip to Europe, and since their return so many invitations have been received from other cities, that they have decided to make a trip through the country, beginning May 1 in Buffalo. They will visit Washington, Cincinnati, St. Louis and Milwaukee, giving only one concert in each city and reaching Chicago on May 12, during the world's fair. The proceeds of the different concerts will be donated to some charitable institution in each city.

Sousa's New Marine Band Concert.

THE newly organized Marine Band of Mr. John Philip Sousa, under the title of the "New Marine Band," gave its first concert in this city last Sunday night at the Broadway Theatre. The program was the following:

Overture, "Semiramide".....	Rossini
Suite, "Peer Gynt".....	Grieg
Morning.	
Asa's death.	
Peer Gynt chased by the King of the Mountains.	
Solo for euphonium, "Concerto Originale".....	Raffayolo
Mr. Raffayolo.	
Mosaic, "Lohengrin".....	Wagner
Scene and air from "Lucia".....	Donizetti
Miss Marcella Lindh.	
An episode.....	Kling
The cornetist, the trombonist and the stone breakers.	
Overture, "The Beautiful Galatea".....	Suppé
Cornet solo, "Robert le Diable".....	Meyerbeer
Mr. Arthur Smith.	
Intermezzo, "Bal des Enfants".....	Jaxone
Morceau, "A Dream After the Ball".....	Czibulka
Grand aria, "Evening Star" ("Tannhäuser").....	Wagner
Mr. Galassi.	
Humoresque, "Good Bye".....	Sousa
NOTE.—The members of the band, having taken umbrage at a sharp criticism of their leader, conclude to rebel. The oboe initiates the revolt by rising in his place, playing "I'm Going Back to Dixie," and leaving the stage. The others follow in pairs, trios, quartets, &c., each playing some familiar "good bye" or farewell song. Finding, after all the fuss, that the leader remains perfectly calm and unconcerned, and recalling also that pay day comes on the morrow, they all suddenly and precipitately march back to their duty, playing, as an index of their reappearance, the emotional old song of "Annie Laurie."	
Patriotic air, "Great Republic".....	Thiele

The material composing the band is excellent (including the two trumpets). There is this much to be said of Mr. Sousa and his forces—their playing aims to be artistic and the usual brass band bang-bang element is almost entirely eliminated. There is much dynamic contrast, much smoothness in detail work while the reed department is admirable.

Then, too, Mr. Sousa knows fully the limitations of the brass and wood band and his work shows artistic purpose

and refined taste. The playing of the New Marine Band is nearly approximates the performances of the famous French band that visited this country at the Boston Peace Jubilee as any band in America. To say this is abundant praise.

The Rossini overture was given with commendable taste and the last number of the Grieg suite was excellently played. The "Lohengrin Mosaic" suffered, however, and should be dropped from Mr. Sousa's repertory. There is so much better music that is adapted for brass and wood that it seems a pity to sacrifice the tender beauties of Wagner's poetic music drama. The other numbers, including Mr. Sousa's own composition, were played with spirit and were heartily enjoyed by the large audience. Mr. Sousa seems to have a genuine gift of expressing the humorous in music. His compositions are very "fetching" in rhythm and "tune."

Miss Lindh's very flexible voice was heard to advantage in the "Lucia" number, but why that long senseless cadenza with the flute? She seems to be musical and at times is positively brilliant, but the voice is not posed well and the vicious coup de glotte is at times resorted to. Nevertheless, Miss Lindh is a promising singer and had great success at this concert. The instrumental soloists won their meed of recognition and Mr. Galassi was as great a popular favorite as ever. He had to sing the "Toreador" song as encore. The New Marine Band is an indubitable success.

Seidl Sunday Concerts.—Under the management of Mr. John Mahnken a series of popular Sunday night concerts by Mr. Seidl and his Metropolitan Orchestra will begin at the Lexox Lyceum on November 6. At the first concert solos will be sung by Miss Emma Juch and Mr. Emil Fischer.

Albertini to Play.—Rafael Diaz Albertini, a young Cuban violinist, will make his first appearance at Chickering Hall on the evening of November 10. He will have the assistance of Anton Seidl and his orchestra, and will play Vieuxtemps' concerto No. 5 and several compositions of Saint-Saëns and Sarasate.

Might Have Been Celluloid.—The proprietor of a traveling circus announced that on a certain night a trained elephant would play the Russian hymn on a piano with its trunk. When the evening came the circus was crowded to the roof with an expectant public. After the usual performances had been gone through four men carried in a cottage piano, which they placed in the centre of the arena. When the intelligent animal was brought in he walked slowly three times around the ring, and then, amid the keenest excitement, advanced to the piano.

With a slight movement of his trunk he opened the keyboard, but hardly had he done so when a sudden change came over his appearance. His eye dilated with rage and fear, he lifted his trunk in the air, and then with a wild scream of terror he rushed out of the arena. The proprietor of the circus and the elephant's keeper held a short and hurried consultation, and then they too left the ring. After a few moments the circus proprietor entered again and announced with regret that the performance could not take place. The fact was, he said, that the elephant had recognized in the keyboard of the instrument a portion of the tusks of his long lost mother, who had fallen a prey to the ivory hunters of Africa.

THE AEOLIAN and THE BUSINESS MAN.

The active man of business does not have sufficient leisure to enable him to give to music enough time to learn to play, or to keep up his practice, if he has taken lessons when younger; he is therefore entirely dependent upon the performance of others for any music he may desire to hear.

For people in this situation the AEOLIAN is especially adapted. The knowledge necessary to enable a person to play is so slight that anyone can master the instrument with a few weeks' practice; your mood can then dictate your selections. A Symphony or an Opera can be played as readily as a Waltz or a Ballad, and anything ever written can be obtained for the AEOLIAN.

Everything we say about this wonderful instrument is absolutely true, but don't take our word for it; come and see for yourself.

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Will Sing the Ode.—The new left wing of the Manuscript Society, namely the American Composers' Choral Society, under Agramonte, opened operations at Mason & Hamlin's Hall on Monday evening of last week with the "very latest composition by an American composer," Mr. Chadwick's arrangement of Miss Harriet Monroe's Columbian ode, sung for the first time last week in Chicago. This is the first appearance of the ode in New York, as sale of the music was prohibited until after the Chicago performance. The copies were received by Mr. Agramonte at 1 P. M. Monday week. He had already gained an insight into the composition, and Part I. was made the study of the evening. About fifty members were present. As many more are "on the way." Some members of the Manuscript Society were also there "to look on." Agramonte was at his best and the twin society's debut may be said to be highly satisfactory. Agramonte wants more tenors.

The New York Ladies' Quartet.—This quartet, composed of Miss Louisa Morrison, first soprano; Miss Minnie C. Dever, second soprano; Miss Jessie Howard Matteson, first alto, and Miss Kathryn Tennier, second alto, have been engaged in concert work for the past year.

The ladies composing this quartet are experienced church and concert singers, each one a successful solo artist.

Their voices have been carefully selected, with special reference to fitness for the parts assigned to each, and they have diligently pursued a course of training which has perfectly harmonized them.

Their work last season was most favorably commented upon by all who had the pleasure of hearing them sing.

Carrollton's Columbian Concert.—The Carrollton Orchestra gave a concert the evening of October 21, assisted by Miss Gertrude Carson, soprano. The orchestra consists of twenty-two instruments, under the direction of Mr. J. A. Carson. The program was as follows:

"My Country, 'Tis of Thee".....Händel Carson
"Forth to Battle," Welsh melody.....Carson
Piano duet, "Il Trovatore".....Verdi-Melotte
Mr. and Mrs. Carson.

"Song Adieu".....Miss Carson.
Sextet, op. 38, No. 1, piano, flute and strings.....Mazas
Idyl, "The Shepherd Boy".....Wilson
Suite of dances.....
"Killarney".....Balfe
"Welcome, Pretty Primrose".....Pinsuti
Miss Carson.

String quartet, op. 18.....Schaper
"Life is a Dream".....Zikoff
"Ave Maria".....Gounod
"March by Torchlight".....Scottish Clark
"America".....

"The Salvation Army Patrol," by Andrew Herman, has been played by Cappa's Band with great success. An arrangement for the piano is also published. C. Fischer, New York, is the publisher.

The Klausner Concert.—A faculty concert of the Klausner Institute was given on Wednesday evening of last week with the following excellent program:

Violin concerto, op. 64 in E.....Mendelssohn
Allegro molto appassionato,
Mr. Carl Muskat.
Cantabile from "Samson and Dalila," for soprano. "My heart at thy sweet voice".....G. Saint-Saëns
Miss Elizabeth Hearing.
Préludium und Fuge, op. 35, No. 1 in E.....Mendelssohn
Fantaisie, op. 40 in E flat.....Hugo Reinhold
Miss Adeline Ricker.

From German poets.....John Carver Alden
Spring Song.
Rumance.
Serenade.
Canzonetta.
Miss Elizabeth Hearing.

Trio, op. 78 in F, for piano, violin and violoncello.....Benjamin Godard
Allegro moderato.
Adagio.
Scherzo vivace.
Allegro vivace.
Messrs. John C. Alden, Carl Muskat and Ernst Beyer.

The Liederkrans to Travel.—The members of the German Liederkrans, one of the leading German societies in this city, have planned an extensive trip throughout the United States. They will give singing concerts the same as the Arionites during their trip through Germany and Austria last summer. The Liederkransers will start from this city July 1, 1893. It has been arranged that the first

concert shall be given at Buffalo. From Buffalo the singers will go West. There will also be concerts at the fair grounds in Chicago. Committees have been appointed to take charge of the matter.

Minerva Musicale.—A Chopin-Liszt musicale was recently given with much success at the Minerva Institute, Ravenswood, Ill. The program was as follows:

"Les Préludes," symphonic poem for two pianos.....Liszt
Mrs. Ende, Mr. Gustav Grube.
Piano soli.....Chopin
Prelude, E minor.
Etude, G flat major.
Nocturne, G major.

Miss Clara Ende.
Trio for piano, violin and violoncello.....Chopin
Mrs. Ende, Mr. M. Ende, Mr. A. Dreyfoos.
Rondo for two pianos, op. 78.....Chopin
Mrs. Ende, Miss Ende.

"Angelus," for string quartet.....Liszt
Messrs. Albert Grube, W. W. Dreyfus, Mr. M. Ende, Mr. A. Dreyfoos.
Piano solo, "Dante" sonata.....Liszt
Mr. Gustav Grube.

Elegy for violin, accompanied on two pianos.....Liszt
Mr. Albert Grube.
Piano solo, Rhapsodie hongroise, No. 5.....Liszt
Miss Clara Ende.

Variations on "La ci-darem la mano".....Chopin
Accompanied by string quartet.
Mr. Gustav Grube.

Beethoven Choral Society.—The Beethoven Choral Society, Charles Bigelow Ford conductor, will sing Anderson's cantata, "The Wreck of the Hesperus," on the evening of November 10 at the Eighteenth Street M. E. Church.

Elmira Engagements.—The Mozart Club of Elmira, N. Y., Miss Alice J. Roberts president, has arranged for a series of three concerts to be given this season. The first concert will be a song recital by Mrs. Gerrit Smith and Francis Fischer Powers. Miss Geraldine Morgan, violin; Miss Elizabeth See, Wm. H. Reiger and Paul Morgan, 'cello, have been engaged for the subsequent concerts.

Mr. Krehbiel Lectures.—A lecture upon "chamber music" was given by H. E. Krehbiel before the members of the department of music of the Brooklyn Institute of Arts and Sciences, in Association Hall, Brooklyn, Wednesday evening of last week. The audience completely filled the hall, which seats 1,500. Mr. Krehbiel defined his subject as the loftiest but least appreciated form of music. It was the aristocracy of the art. The greatest composers thought it the height of their attainment to succeed in its composition. The illustrations accompanying the lecture were played by Adolph Brodsky, Anton Hekking and Arthur Friedheim. Mr. Friedheim played a capriccio by Bach upon the piano, Mr. Brodsky rendered Tartini's "Le Trille du Diable" upon the violin, and Mr. Hekking gave "Sur le Lac," by Godard, upon the violoncello. The three rendered Beethoven's trio in B flat. Mr. Krehbiel gave a valuable exposition of each selection before it was rendered, and he and the musicians were earnestly applauded and recalled.

Lawton's Lecture.—Mr. Wm. H. Lawton, the well-known tenor, will give a lecture analyzing the cultivation of the voice. This will take place on November 17 at Hardman Hall, 3 P. M. There will be no charge for admission, tickets being provided by invitation, and can be had by addressing Mr. Lawton at his residence, 239 West Forty-third street. The object of this analytical lecture is to demonstrate certain well established theories of vocal culture, which Mr. Lawton claims to have been overlooked here in recent years. Mr. Lawton does not claim any originality in principle, but in the exercises necessary to attain the principle itself. Mr. Lawton's lecture should prove both interesting and instructive.

Music Hall Items.—At the first concert of the Symphony Society, on November 12, Mrs. Belle Cole will sing compositions by Beethoven and Händel, and the orchestra will play the "Heroic" symphony, Grieg's suite "Aus Holberg's Zeit," and the bacchanale from "Tannhäuser."

The first Damrosch popular concert this winter is set down for November 13. Mr. Mangiani de Pasquelli, a new-comer and a tenor, will sing for the first time before the New York public. Miss Koschaska will sing at some of the Symphony Society's concerts this season.

Mr. Damrosch will use trumpets instead of cornets in his orchestra henceforth.

A Chance to Get Seats.—The secretary of the Philharmonic Society makes the following announcement: "By the large seating capacity of the upper tiers of the Music Hall, the board of directors are enabled to offer to music lovers of limited means quite a number of excellent seats at a moderate price. The subscription for a reserved seat for six rehearsals or six concerts being \$4 and upward will afford to the music loving public an opportunity of hearing performances of the highest order at a comparatively small expense. Box office open for the sale of subscriptions from Tuesday, November 1, till Saturday, November 5, inclusive, from 9 A. M. till 4 P. M."

Adam Bischoff's Will.—Adam Bischoff, a clarinet player in the Seventh Regiment Band, died on October 1 at his home, 862 Bushwick avenue, Brooklyn, leaving the bulk of his property, estimated to be worth about \$25,000, to his widow, who was his second wife. He was seventy-seven

years old. His first wife died in 1878, and he married his housekeeper a year later. He declared in his will that his children had neglected him, abused their stepmother, and had not visited him since his second marriage.

One of his sons, William, to whom he left \$500, died recently. To his sons Gustave and Louis he bequeathed \$500, and to his daughter Maria, a widow with three children, he left \$2,000.

The old musician's sons and daughter are contesting the will on the ground that he was mentally unsound. His death certificate shows that he died of softening of the brain. The case will be up before Surrogate Ransom on November 14.

A Deserved Success.—The Detroit Conservatory of Music has begun the season in a manner which indicates a new era of prosperity. The register at the opening showed an increase of over 25 per cent. in comparison with former years. The enrollment has steadily gained with each week, and from the present outlook the attendance will approximate in the neighborhood of a thousand students before the year is completed. J. H. Hahn, the director, occupies a foremost position in the profession and is one of the best and most favorably known among American teachers and musicians.

An Opera Concert.—The Grand Conservatory of Music gave an entertainment Wednesday evening of last week at Mason & Hamlin Hall. Prof. Conrad Wirtz gave an interesting lecture on the early literature and construction of the piano, playing the following compositions:

Sonata in F.....Bernardo Pasquini, 1687-1710
Prelude in G minor.....François Couperin, 1668-1733
Sonata in A.....Domenico Scarlatti, 1685-1757
Sonata and giga in B flat.....Francisco Durante, 1684-1755

He was assisted by the Grand Conservatory Opera Quartet, Miss Emma Farley, Mr. Christian Bryde, Miss Lyde Marsh, Mr. Ralph E. Briggs, who gave selections from the opera "Martha," with the following assignment of parts:

Martha.....Miss Emma Farley
Nancy.....Miss Lyde Marsh
Lionel.....Mr. Christian Bryde
Plunkett.....Mr. Ralph Briggs

A large audience was present and showed much appreciation of the program. Dr. Eberhard will shortly give the entire opera at Proctor's Theatre.

The Harlem Philharmonic.—The first "morning musicale" of the Harlem Philharmonic Society will take place to-morrow.

The Bostonians' Engagement.—The Bostonians begin an engagement at the Garden Theatre Monday, November 7, reviving Smith and De Koven's excellent comic opera, "Robin Hood." With this work at the Garden and "The Fencing Master" at the Casino the week following, these two young American authors will be well represented in New York.

The Symphony Society Program.—The program to be given at the first concerts of the Symphony Society of New York will be as follows:

Symphony No. 3 ("Eroica").....Beethoven
Creation's Hymn.....Beethoven
Miss Belle Cole.
Suite for strings, "Aus Holberg's Zeit".....Grieg
Air, "Empio diro di sei".....Händel
Miss Belle Cole.

Bacchanale from "Tannhäuser" (Paris version).....Wagner

The dates for this concert are Friday, November 11, at 2 P. M., and the following evening at 8.

Mr. Parker's Recital.—Mr. Horatio W. Parker, organist of the Church of the Holy Trinity, on Madison avenue, gave a free organ recital last Saturday afternoon assisted by Gustav Dannreuther, violin, this being the program:

Prelude and fugue in C minor, Book II., No. 6.....J. S. Bach
Op. 150.....Josef Rheinberger
Three pieces for violin and organ.

Thema mit Veränderungen.
Pastorale.
Gigue.

Op. 30.....Alexander Guilmant
Caprice.
Fughetta.

Air from suite in D.....J. S. Bach
Mr. Dannreuther.

Concert piece in B major, op. 23, No. 4.....Horatio W. Parker

Mr. Parker is an organist of sterling merit and his handling of the large organ admirable. In his numbers with Mr. Dannreuther he displayed his skill as an accompanist to great advantage, while his solos were uniformly well played. Mr. Dannreuther gave his usual finished performance.

The New Leader for the Marine Band.—Professor Fanciulli, of this city, has been appointed leader of the band of the United States Marine Corps at Washington, to succeed John Philip Sousa. The new bandmaster is an Italian, having been born at Tuscany and educated in the Conservatory of Music of Florence. He conducted the opera for several seasons in Florence, and fifteen years ago accepted an offer to accompany an American family to the United States, where he has ever since resided.

During his residence here Mr. Fanciulli has written a number of original compositions, among others a grand opera, "Priscilla," the scene being laid in New England

during Puritan times, and an opera comique, "The Sultana, or the Lily of the Mountain," on a Turkish subject, the libretto of which was written by Oscanyan Effendi, the Turkish-Armenian, like the composer, a member of the New York Press Club.

Professor Fanciulli has also written several compositions for military orchestra, notably "The Voyage of Columbus," "A Trip to Mars" and "A Trip to Manhattan Beach," all of which were favorites of the late Mr. Gilmore, who strongly recommended him for his new position.

The Brooklyn Philharmonic.—The first public rehearsal and concert of the Philharmonic Society of Brooklyn will be given by the Boston Symphony Orchestra at the Academy of Music, Brooklyn, next Friday afternoon and Saturday evening. The program includes the overture "Sakuntala," Goldmark; Vorspiel and Liebestod from "Tristan and Isolde," Wagner; symphony in E minor No. 5, Tchaikowsky, and vocal numbers by Miss Emma Juch.

Mr. Henderson's Lectures.—On Tuesday, November 1, Mr. William J. Henderson will commence his course of twenty lectures on "History of Music" at the New York College of Music.

A Massachusetts Festival.—The festival of the South-eastern Massachusetts Music Association will be held November 15 to 17, inclusive, at Taunton, Mass. The course will include four public rehearsals and five concerts. Among the soloists are Mrs. De Vere-Sapio, Mrs. Blauvelt, Mrs. Belle Cole, Wm. H. Rieger, J. H. McKinley, Arthur Berensford and Max Heinrich.

The New York Vocal Institute.—The New York Vocal Institute reports an unexpectedly prosperous opening of this season. Mr. Tubba, the director, has his own teaching time all engaged far into the winter. The first pupils' recital of the season was held last Thursday evening and was thoroughly successful. Mr. Wilhelm Heinrich, the Boston tenor, whose song cycles attracted so much attention last season at Boston, has arranged to give two evenings from his series before the students of the New York Vocal Institute in New York in December. Mr. Heinrich has the misfortune to be blind, but is, nevertheless, a cultured musician and a beautiful singer. His recitals in New York will be prepared from the music of the early Italian composers (for the first evening) and "Die schöne Millorin," of Schubert.

A Fishy Tale.—London, October 27.—The "News" today quotes a story that comes from Bombay respecting the piano prodigy Josef Hofmann. According to this story young Hofmann, who was visiting a relative at Cardiff some time ago, disappeared, and the next known of him he appeared as a stowaway on a vessel that had arrived at Calcutta.

Hofmann's agent here discredits the story, but says he has heard nothing from the boy's parents since February. The boy's own statement, according to the Bombay story, is that while he was in Cardiff he took a sudden fancy to see the world alone. He determined to make a voyage around the Cape of Good Hope and stowed himself away on a ship bound for Calcutta. When his presence was discovered he was put to work. He cleaned brasses and pulled ropes like a sailor. He says he was happy and was kindly treated by everybody on the vessel. After the ship arrived at Calcutta he visited several places in India, where he gave concerts to obtain money to pay his expenses.

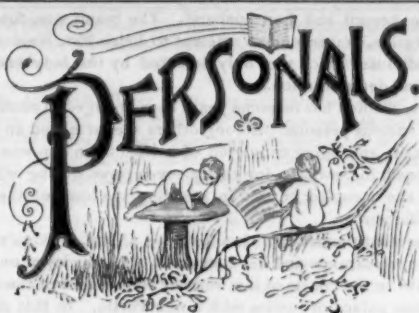
The story as above told was published in the Bombay "Gazette," of October 8. The "Gazette" says that while he was in Cardiff last May young Hofmann was allowed to visit the ship Buckhurst, commanded by Captain Gruchy, and his imagination became fired with the idea of making a sea voyage as one of the crew of the ship. He did not let anybody know his plans and when he presented himself to the captain it was too late for him to be sent ashore, as the pilot had left the vessel.

When the Buckhurst arrived at Calcutta young Hofmann met Managers Friedenthal and Walther and gave concerts under their auspices. He then tried to give a concert unaided, but failed. At Allahabad he made enough money to take him to Bombay. When he arrived at Bombay he entered a music shop, carrying all his belongings in a parcel. He sat down at a piano and astonished the people in the shop by his playing. He was recognized by several gentlemen present.

The "Gazette" gives no further details. The "Daily News" description tallies with that of young Hofmann. It would be strange if he had been giving concerts in Calcutta and no accounts of them had hitherto reached England.

The ship Buckhurst sailed from Chittagong January 22 for London. She called at Colombo and Calcutta, and sailed from the latter port on April 14. On July 30 she put into Port Elizabeth for stores. It will consequently be seen that she was at sea during the month of May, when Hofmann is said to have gone on board of her.—"Herald."

Mrs. Pecher's Illness.—Mrs. William F. Pecher, wife of the gifted organist of St. Patrick's Cathedral, who has been an invalid for a long time, sailed last Monday for Aiken, S. C., hoping that the Southern climate will renew her health and strength. Mr. Pecher's many musical friends sympathize deeply with him on account of his wife's serious illness.



Raphael Diaz-Albertini.—At present, when the visit of the world famed violinist Rafael Diaz-Albertini during this season is discussed, we feel that we should call attention to an error which has crept into the whole German press about the concerts which the eminent virtuoso gave in the principal German cities during the seasons of 1887-91.

This error consists in designating Diaz-Albertini as a pupil of Sarasate—no doubt on account of the great intimacy which unites them, and, further, the especial preference which the great Spaniard demonstrates toward his countryman, the talented Havanese. Unquestionably Sarasate has given a good deal of advice to Albertini, who has not failed to follow the same and to imitate such a perfect model. Both have been disciples of the same conservatory at Paris, and each one has his own especial qualities. Albertini stepped into the world of music in 1875, in which year he obtained the first prize of the Conservatory of Paris, and has been since the recipient of applause in nearly all the capitals of Europe, where his brilliant friend Sarasate still finds enthusiastic acclamation.

The preference and appreciation which Sarasate feels for Albertini have been proven by the eloquent fact that Albertini is the only violinist who has enjoyed the enviable honor of publicly accompanying that eminent artist in a piece written for two violins, with orchestra, which was executed before a Berlin audience. Sarasate upon this occasion presented Albertini with a priceless violin bow, bearing a very flattering dedication, and which was exhibited to the public during the late Paris Exposition. Albertini uses this choice bow in all his concerts, with satisfaction and pride.

The distinguished virtuoso, whom we expect to hear soon, owes then his reputation in the musical world to his own talent, appreciated and recognized by Sarasate, who, impelled by that generosity and nobility of character which distinguishes all superior men, has on all occasions endeavored to put his younger friend into the foreground, introducing him to the best musical centres and recommending him as one of the most prominent musical notabilities of the epoch.

Albertini will make his New York debut in Chickering Hall Thursday evening, November 10, with Anton Seidl and his grand orchestra. His tour will be under the management of Henry Wolfsohn.

Mr. Carl; a Correction.—The address of Mr. Wm. C. Carl was incorrectly stated in last week's paper as 57 West Twelfth. The correct address is 57 West Seventeenth street.

Miss Lewing Returns.—Miss Adele Lewing, pianist, has returned from abroad and is again domiciled in Boston. Her January recitals will take place at Philadelphia, Utica, Rochester, Buffalo, Cleveland, Detroit, Chicago, Columbus and Cincinnati, for all of which cities she is booked. Her manager is Mr. Ch. C. Parkyn, of Boston.

Miss J. H. Matteson.—Jessie Howard Matteson has taken a studio at 300 Fulton street, Brooklyn, in the Chandler Building, and resumes her vocal instruction for the fall term at that place.

Miss Matteson has been the contralto of the Clinton Avenue Congregational Church, Brooklyn, for the past four years and has acquired a most enviable reputation, both as a singer and a teacher.

A Joachim Pupil.—Mr. Louis A. Von Gaertner, a favorite pupil of Joachim, has left Philadelphia and is now located in this city at the Hoffman Arms, Fifty-ninth street and Madison avenue.

Will Not Lecture.—Mr. E. Irenæus Stevenson, of the "Independent," who was offered the position of lecturer on musical history at the Metropolitan Conservatory, has been forced to resign owing to pressure of other literary work.

To Study Abroad.—Mrs. R. W. Russell, of Erie, Pa., and her daughter, Miss Elsie Russell, sailed last week for Vienna, where Miss Elsie will complete her musical education under the famous Leschetizky, who was Paderewski's instructor. Miss Russell is already a pianist of much merit, having studied under G. W. Hunt, of Erie, for the past nine years.

Quickly Engaged.—Miss Blanche Taylor, who returned from Europe last week on the City of Paris, after an eighteen months course of study in London and Paris, has

accepted the solo soprano position at the Church of the Covenant, Park avenue and Thirty-fifth street. The other members of the choir are Albert Lester King, tenor; Miss Katherine Flemming, contralto; Grant Odell, baritone, and Walter Hall, musical director and organist.

"Paul Jones" to Wed.—The engagement of Agnes Huntington, the actress, and Mr. Paul D. Cravath was made public on Thursday last. It is now a matter of several months' standing. Miss Huntington returned from Europe on the Teutonic last week and was met at the dock by Mr. Cravath.

Mr. Cravath is a member of the law firm of Cravath & Houston, 120 Broadway. He is a native of Ohio and a graduate of the Columbia Law School. He is a member of the Lawyers', University and Manhattan clubs.

The date of the wedding is not yet announced.

Mrs. Phair Dead.—Mrs. Henry Phair, a singer, twenty-four years old, died at her residence, No. 278 Carlton avenue, Brooklyn, on Tuesday of last week of blood poisoning. Her maiden name was MacReynolds. The fact of her marriage was not generally known, as she wished to become a professional singer under her maiden name.

Has Recovered.—Miss F. Urania Woodman, of Boston, a pupil of MacDowell, has recovered from an illness that was near proving a serious matter. Miss Woodman is a pianist of unusual merit and making rapid strides in her work.

H. P. Ayer, one of Boston's favorite baritones is meeting with great success in his church work and deservedly so.

An Excellent Coach.—Mr. W. Elliott Haslam, the well-known singing master, has recently come to New York to practice his profession. He is making a specialty of coaching professional artists in style and repertoire, and from the fact of his great experience abroad, both as operatic and concert conductor, and also that many excellent artists before the public own their success to his teaching and advice, he should find excellent scope for his ability in New York. Mr. Haslam has the best traditions of the oratorio school, and besides knowing the whole literature of vocal music, possesses, it is said, an instinctive faculty for divining the best points of each singer's capabilities, with the gift of putting those characteristics in the most effective light before the public.

He Has Arrived.—Ovide Musin, the violinist, and his concert company, arrived in San Francisco from their Australian tour and report a very successful season. His seventh regular season will open in Toledo on November 7.

Great Success for Nunez.—Mr. Gonzalo Nunez, the pianist, played with great success at the Columbus festival given in Philadelphia, October 21.

Paderewski.—Mr. C. F. Tretbar, of Steinway & Sons, has received a letter from the secretary of Mr. Paderewski, dated Paris, October 17, in which he states that the eminent pianist is rapidly recovering complete health, in fact is out and about again and able to resume his preparations for beginning his recitals in San Francisco on December 8.

The Heinrichs' Success.—As was predicted in these columns the song recitals of Mr. and Mrs. Max Heinrich have met with instant and great success at Philadelphia. At their recital given in the New Century drawing room in that city October 25 the audience was a most critical one and the local criticisms very favorable. We append one from the "Evening Telegraph."

A charming concert was given last evening at the new Century Club Hall on Twelfth street by Mr. and Mrs. Max Heinrich. Special interest attached to the appearance of Mrs. Heinrich, who some years ago—as Miss Schubert—was active in local music. Since her marriage she has lived mostly in retirement, so that this reappearance had agreeable novelty. Mrs. Heinrich's voice was found to be light, but very sweet and true. Her method is good and she has musical intelligence, if no great expression. Mr. Heinrich showed himself the same thorough artist as at other times. His voice remains the beautiful organ which music lovers have so long admired, while in distinction, style and magnetism Emil Fischer is the only basso of the period to be compared with him. We should, perhaps, except Edouard de Reszké, but what artist's success in the Lieders may be we have no means of knowing. The program was finely varied. Mrs. Heinrich made her best points in Schubert's "Sylvia" and Haydn's "My Mother Bids Me Bind My Hair." Decision in the major section of the entertainment is not so easy, for it was all quite perfect. But very thrilling was the effect of Schubert's "Pax Vobiscum." Händel's "Where'er You Walk" and Mackenzie's "Spring Song." Several duets were given with good result, notably "A Night Hymn at Sea," by Goring Thomas. The occasion was also enjoyable for its further elements of Mr. Heinrich's piano accompaniments, the large and cultivated audience and the elegant surroundings of the New Century Club. It would seem that a series of these recitals might well be projected.

Mr. and Mrs. Heinrich will soon be heard in this city.

A Famous Maestro.—Gedeone Olivieri, the well-known singing master, will locate in this city this season. He came here prepared to coach Jean de Reszké in Massenet's "Werther," but of course the fire is an old story now. Mr. Olivieri, whose manner is vivacious and sparkling, has had enormous experience "coaching" great artists in their rôles. He has had under his tutelage the De Reszké brothers, Jean and Edouard; Lassalle, the baritone; Melba, considered in Europe Patti's successor; Emma Eames, Nordica, and many other celebrated songbirds. His method is said to be invaluable.

His address is 612 Fifth avenue.



Wm. Raab Gone.—William Raab, the well-known composer, of Vienna, is dead.

Is Paralyzed.—Mr. Desoff, director of the opera at Frankfurt-on-the-Main, has been stricken with paralysis and will probably never be able to resume his work.

Has Finished His Fourth.—Mascagni has, it is stated, practically finished his fourth opera, "William Ratcliffe," based upon Andrea Maffei's Italian translation of Heine's romance. The opera is in four acts.

A Veteran Conductor.—Benjamin Bilse, long famous in the musical life of Berlin, celebrated on October 1 the fiftieth anniversary of his first appearance as an orchestral conductor. Bilse was the first man who gave popular symphony concerts in Berlin with a good and well disciplined orchestra; and for many years Bilse's concerts, where high-class music, together with that of a more popular character, was performed before an audience that sat and drank beer and smoked in the German fashion, were one of the most notable features of musical life in the German capital, and the model of their kind for other places. Bilse, who enjoys the honorary title of Royal Court Music Director, is spending his old age in the little town of his birth, Liegnitz. He is now seventy-six years old.

She Sued Gounod.—London, October 27, 1892.—Mrs. Weldon, who has gained considerable notoriety through her lawsuits against Gounod, her husband, and a number of other persons, in which suits she always conducted her own case, has commenced an action in the French courts against a Dutch officer named Nauendorff, who claims to be the heir to the French throne through Louis, Charles and Philip de Bourbon. Nauendorff is the most celebrated of those who pretend to be the Dauphin who disappeared at the time of the Revolution.

Mrs. Weldon met Nauendorff at a spiritualistic séance and lent him £134 on a revelation made by a spirit that he was the personage he pretended to be. Nauendorff said he wanted the money to buy family documents by which he could prove his claims. As he has not produced the documents, Mrs. Weldon has sued him to recover the money she loaned him.

Mr. Morgan Treherne, who sat in Parliament for Coventry, was a Welshman, a considerable landed proprietor and a Conservative. Somewhat over forty-eight years ago there was born to him his remarkable daughter Georgina, who at an early age was married to Mr. Weldon, then a lieutenant in the Eighteenth Hussars. It was a love match and the married life that ensued was for many years a happy one. Mrs. Weldon is a woman of great natural talents, much increased by conscientious and untiring cultivation, and she has specially addressed herself to the art of singing, in which she has few equals and very few superiors. But she is also a very energetic lady, entirely unshackled by conventional ideas. She formed a friendship with Gounod; she adopted a number of orphans and undertook their education, and in various ways adopted new views and methods of life, which finally led to differences be-

tween herself and her husband. The result was, first, a separation, and second an attempt to lodge Mrs. Weldon in a madhouse, which was only defeated by the lady's courage and determination.

Mrs. Weldon has for some years been engaged in conflicts with various persons. Among others she attacked an impresario, and being convicted of a libel upon him was imprisoned in Newgate for thirty-seven days, during which time she occupied herself in mending the linen of the establishment.

The most remarkable circumstance of Mrs. Weldon's life is her appearance and her success in the capacity of an advocate in the courts of law and her endowment of the new London palace of justice with a new Portia. In this character she has been remarkably successful.

Her most remarkable suit was against Gounod, the composer, for libel. She was awarded damages in \$50,000.

She was a very handsome and a very fascinating woman, with a sweet voice, a sweet smile and sympathetic manners.

Sale of a Collection.—A collection of rare autographs by Beethoven, Berlioz, Bülow, Cramer, Fetis, Franz, Gade, Haydn, Hiller, Jensen, Kreutzer, Liszt, Lortzing, Marx, Mendelssohn, Nicolai, Raff, Reissiger, Rubinstein, Schubert, Schumann, Tausig and Wagner will be sold at auction at Leo Liepmannsohn's store in Berlin, Germany, on November 7, at 10 o'clock A. M.

Rehearsing "Werther."—The rehearsals of Massenet's "Werther" at the Paris Opera House are now in full progress.

A New "Nero."—The "Gazetta di Venezia" says that Boito's five act opera "Nero" will be produced in the course of next year.

This Explains Itself.

NATIONAL CONSERVATORY OF MUSIC,
126 AND 128 EAST SEVENTEENTH STREET,
NEW YORK, November 1, 1892.

Mrs. Jeannette Thurber, President of the National Conservatory of Music of America:

THE magnitude of the task devolving upon me of examining the MS. compositions sent in after the promulgation of your project for advancing the cause of music in America by an award of prizes for American compositions is so much greater than I was sanguine enough to expect that, if I am to devote to the task the time requisite for a careful reading and comparison of the works submitted to me, I shall have to ask that the time mentioned in your announcement be extended.

I am sure that those most interested in American art, especially in this particular manifestation in its behalf, the composers themselves, will be the first to recognize the need of study and deliberation on my part, if I am to hope for such good results as, from materials at hand, there is every reason to believe may be attained. In this conviction I beg you will make known that the outcome of the concours cannot be imparted to the public until March 14 proximo.

Yours very sincerely,

ANTONIN DVORAK, Director.

"The Tower of Babel."—Rubinstein's sacred opera, "The Tower of Babel," is to be performed by the Musikforeningen in Copenhagen, under the conductorship of Mr. Frans Neruda, who also this winter will divide his musical duties between the capitals of Sweden and Denmark.

Another New Opera.—Mascagni's new opera, "Les Rantzau," will be produced in Florence on November 10.

Verdi's "Requiem" in Denmark.—Verdi's "Requiem" is announced to be performed in the Danish capital, with Mrs. Ellen Nordgren-Guldbranson as one of the soloists, at the first concert given by the Musikforeningen.

Musical Items.

She Means Fight.—Colonel Mapleson's action against Mrs. Melba for breach of contract is likely to be tried early in December. The lady has taken a domicile in London and means to fight.

The Paris Opera.—Rumors from the Opera are incoherently disturbing. On dit that Bertrand is losing money fast, that the reduced price representations are a dead loss, all the small places are filled and thus remain vacant on the regular nights. The gossips figure the loss thus far at several hundred thousands. If this is half true the management could not possibly carry out their contract.

London Music.—Sir Augustus Harris revived during the week Rossini's "Barber of Seville," with Nevada as "Rosini" and Padilla as "Figaro." Nevada met with a splendid reception, but the aspect of the house showed that even first-class artists fail to excite interest in Rossini's florid style. The operatic season has been so successful that Sir Augustus has renewed his lease of the Covent Garden Theatre.

Dr. Gerrit Smith.—Dr. Gerrit Smith began his eighth series of free organ recitals at the South Church last Monday afternoon with an attractive program and an appreciative audience. It was his 151st recital, in that church. The good work that Dr. Smith has accomplished by these free recitals in cultivating among New Yorkers a knowledge of and a taste for the best organ music cannot be overestimated. These recitals will continue throughout the season on Monday afternoons at 4:30 o'clock.

Tour of the New York Philharmonic Club.—The New York Philharmonic Club, of which Mr. Eugene Weiner is the director, assisted by Miss Marion S. Weed, prima donna, will leave New York for a Western tour on November 10, returning the end of December. Among other places they will give concerts at Buffalo, Pittsburg, Columbus, Cincinnati, St. Louis and Chicago.

New York Philharmonic Club Concerts.—The New York Philharmonic Club have arranged to give a series of subscription concerts in Orange, Montclair, Hoboken and Plainfield, N. J. The soloists for these concerts will be Miss Emma Juch, soprano; Miss Marion S. Weed, mezzo soprano; Miss May Lyle Smith, flutist; Mr. W. H. Rieger, tenor; Mr. Johannes Miersch, violinist; Mr. Paul Miersch, cello; Mr. Eugene Weiner, flute, and Mr. Xaver Scharwenka, piano.

Will Sing for Lago.—Patti has written to Lago, manager of the New Olympic Theatre, London, promising to appear there after her November concert tour, if the terms can be arranged. Lago's triple operatic bill has not met with marked success.

Mackenzie at the Fair.—In an interview with the representative of the Associated Press Alexander Mackenzie, principal of the Royal Academy of Music, London, expressed himself as much pleased at the prospect of going to the United States. He said he had not decided what works he would produce at the world's fair, but that they would probably be "The Rose of Sharon," "Bethlehem" and another work. He described "Bethlehem" as being something in the style of the old Passion or Mystery plays. He added that he hoped to gain some useful experience in America that would prove of benefit to his pupils.

To Sing Before the Queen.—The Queen has commanded the Carl Rosa Company to perform Donizetti's "Daughter of the Regiment" at Balmoral Castle.

Miss Slee's Success.—A concert was given last Friday evening in the Y. M. C. A. Hall at Morristown, N. J. Miss Jean Tamezen Slee, the contralto, who sang Buck's "Storm and Sunshine" and Tosti's "Beauty's Eyes," made the decided hit of the evening. Miss Slee is a contralto of much talent.

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Toronto Topics.

OCTOBER 26, 1892.

AS people are beginning to howl because the Toronto end of THE MUSICAL COURIER has been neglected for several months I suppose I shall have to resume my correspondence. I have allowed it to fall so far behindhand that part of what I report will be somewhat ancient history.

Early in September Toronto's musical forces were strengthened by the addition of Mr. and Mrs. H. W. Webster. The former is an English baritone of more than ordinary excellence, the latter the most charming exponent of mandolin music that I have ever heard. They gave a concert in the hall of the Toronto College of Music a few weeks ago. It was a delightful entertainment, and really I don't recollect another which I have enjoyed so well for a long time.

I. Suckling & Sons, musical dealers and concert agents, have been doing a large and prosperous business. They brought on Scharwenka October 18 and had an overflowing house. The celebrated artist and composer made many warm friends here. Miss Juch and Mr. Delasco contributed to the evening's enjoyment, and all participants won high favor.

Through the courtesy of Messrs. Gourlay, Winter & Leeming, the enterprising representatives of Knabe and half a dozen other notable pianos, Scharwenka had a very agreeable time of it. The day following the concert he was driven all over the city, saw the sights and visited several of our leading educational institutions. So gratified was the hero of the hour that he let himself loose and said some very nice things about Toronto. To Messrs. Gourlay, Winter & Leeming he sent the following letter:

QUEEN'S HOTEL, TORONTO, October 19, 1892.

Messrs. Gourlay, Winter & Leeming:

GENTLEMEN—My best compliments and thanks for the unrivalled Knabe grand piano furnished me for the concert last night at the Pavilion; also for your efforts in making my visit to your lovely city a most pleasant one.

Nothing, my friends, could have been more satisfactory or agreeable. Yours, with best esteem,

XAVIER SCHARWENKA.

I'm getting mixed in my dates, I see, and must now go back. On October 4 Miss Jessie Alexander, the most popular and successful lady reader in Canada, essayed the task of giving a dramatic and humorous recital entirely unassisted, except by a small orchestra of theatrical calibre. Her program was of great diversity, but was carried out successfully. I am so entirely an admirer of Miss Alexander's capabilities that I feel loath to criticize anything she does, but candor compels me to say that an entire program—even for so good an artist as she—can hardly be so popular as one with varied talent. The house was a large one, and included His Honor the Lieutenant Governor and Mrs. Kirkpatrick and their party.

After an existence of some twelve and five years, respectively, the Choral and the Haslam Vocal societies have climbed the golden stairs. Requisite, &c.! They are dead; but I don't see that it will serve any purpose to say why. Besides, life is too short. But out of their ashes has sprung a new organization, to be known as the "Orpheus Society." A meeting of some 300 good representative people took place October 19. Mr. D. E. Cameron, formerly president of the Haslam Vocal Society, was chairman, and outlined the object of the proposed "Orpheus." Briefly, they are to give performances of grand opera, with soloists, chorus and orchestra, but without scenery, costumes or action. The normal condition of Toronto is utter plety! You find it on tap at every corner. There is so much of it that an ordinary scheme of local grand opera would have no chance at all. The good people get shivers down their backs at the hint of short skirts or tight. Many of them will go around a block rather than pass a theatre. I don't think that I can do better in the way of giving you further particulars of Mr. Cameron's address than to send you an extract from the Toronto "Mail," as follows:

"The proposition of the promoters of the society was to give grand opera with an orchestra of sixty, a chorus of 250 members and soloists of the rank of Miss Juch and Del Puente. The performances would be given in the Mutual street rink and the price of seats would be \$1. This moderate charge would place these opera concerts within the reach of the masses of the people. The greatest composers had devoted their genius to the development of opera, and the society would be doing a good work in giving the public opportunities to become acquainted with the masterpieces of the lyric drama. Another good reason why this new field of music should be worked here was the growing indifference of the public toward oratorio. It was proposed that there should be no annual or entrance fee for membership and that no charge should be made for the use of the music by the members. The condition of membership was simply an undertaking to sell ten tickets for each concert. As the season of preparation for the concerts would be about five or six months the undertaking would not be a heavy one. The fees usually charged by musical societies in Toronto were \$3.50 for gentlemen members and \$2.50 for ladies, with from 80 cents to \$1 extra for music. These amounts would of course be saved by members of the new society.

"The following officers were then elected:

"Patrons—His Honor the Lieutenant Governor (consent to act already given) and Colonel Gzowski (consent to be asked).

"Honorary presidents—Messrs. N. G. Bigelow, M. P. P., and P. Jacobi.

"President—Mr. D. E. Cameron.

"Vice-President—Mr. T. B. Brush.

"Secretary—Mr. English.

"Treasurer—Mr. Henry Pellatt, Sr.

"Librarian—Mr. W. C. McCarthy.

"Conductor—Mr. D'Auria.

"Committee—The officers and Messrs. Alex. Cromar, T. G. Williamson, E. A. Scadding, J. P. Bryce, W. C. Fox, W. H. Fairbairn, A. T. Cringan, W. S. O'Connor, H. Crewe, J. J. MacLennan, T. F. Mackay and C. E. Clarke.

"A committee was appointed to draft a constitution and to report to the adjourned meeting next Wednesday evening, October 26."

Mr. Arthur E. Fisher, M. B., has written a cantata for female voices, entitled "The Wreck of the Hesperus" (Longfellow's words of course). I have seen the score and heard most of the music. It's good, and will make a hit when produced here this winter by Miss Hillary's Ladies' Choral Club. The cantata has been bought by an English firm of music publishers.

Mr. A. S. Vogt has organized a society, some eighty voices, and will this season produce Gaul's "Holy City," with a complete orchestra and local soloists.

Mr. J. D. A. Tripp, a local pianist, who has been studying with Moszkowski in Berlin, is shortly to give a recital. Mr. Harry M. Field, who has also returned from Germany (having in all put in some six years there), gave a recital last night. Neither time nor space will permit me to send you an account of this now. I will later.

The Toronto Vocal Society, Mr. E. W. Schuch conductor, are doing things big—on paper. There is, apparently, no limit to their ambition. Part songs, oratorios, orchestral concerts, opera and encouragement (by offering prizes) to native composers constitute a pretty big program. I am inclined to think that those who live to see its fulfillment will be mighty old men. But I certainly wish them all possible success.

Meanwhile the Toronto Philharmonic Society, Mr. F. H. Torrington conductor, continues on the even tenor of its way, and is working up its music for the world's fair concerts for next year at Chicago.

OCTOBER 28.

I have to supplement my letter in the early part of this week by a hurried account of a recital given here by Mr. Harry M. Field on the 25th inst. Let me explain first, however, that Mr. Field is a Canadian solo pianist who spent six years in Germany studying with Reinecke, Krause and other distinguished masters, and who has been counted on to reflect credit on the country which gave him birth. Mr. Field's playing at the recital under notice fully redeemed the promises of his early youth. In fact, accustomed as I am to hearing a lot of "gush" over "native" talent, I went prepared to heavily discount current expressions of opinion. I confess, willingly, that I simply have had to hold my discounts over for somebody else, and to say that Mr. Field is an artist. Yes, an artist in the true sense of that overworked and much misused term.

Mr. Field's selections may be seen in the program which I give you herewith:

Gigue from the "Partita" in B flat, Bach
Sonata in F sharp major, op. 78, Beethoven
"Musica Proivita," Gastaldon

Mrs. Mackelcan.

Menuetto capriccioso, from Sonata in A flat, op. 39, Weber
Romanze, Ries

Mrs. Drechsler Adamson.

Four preludes, op. 28, }
Two studies, op. 25, } Chopin
Berceuse, op. 57, }
Carnival, op. 9, Schumann
Mazurka, Zarzycki

Mrs. Drechsler Adamson.

"O, That We Too Were Maying," } Nevino
Selected,

Mrs. Mackelcan.

Barcarolle, F sharp, } Franz Liszt
Ballade, B minor, }

This list was quite sufficient to establish the Canadian virtuoso's title to consideration as one of the most delightful pianists we have heard in recent years. His reception was most cordial, and he received two well deserved encores, a compliment rarely accorded a pianist in Toronto.

The two ladies who gave variety to the program—Mrs. Mackelcan, of Hamilton, contralto, and Mrs. Adamson, of this city, violinist—had every reason to be gratified with their reception. It was, however, but a repetition of so many previous successes recorded by me that I hardly feel called upon to specify particulars on this occasion.

I don't know that there is anything else of special interest to report except that Seidl's Orchestra is to play here on the 23d prox., and that the next convention of the Canadian Society of Musicians will be held in Toronto some time in December.

If this letter is not long enough or comprehensive enough to atone for my delay in writing, let those who are dissatisfied in Toronto give me a reminder. Yours truly,

EDMOND L. ROBERTS.

Dayton, Ohio, Music.

THE first of Mr. Howard F. Peirce's three chamber music concerts took place Thursday evening, October 27, the Detroit Philharmonic Club and Mrs. Corinne Moore-Lawson, of Cincinnati, assisting in the following excellent program:

Trio for piano, violin and 'cello, op. 97, Beethoven
Songs: "Nymphs and Shepherds," Purcell
"Sunshine Song," Grieg
"Vergebliches Standchen," Brahms

Movements for string quartet {
Molto Lento (music of the Spheres) Rubinstein
Moment Musical Schubert
Scherzo Mendelssohn

Songs: "Twilight" Massenet
"Summer Song" Chaminade

The Beethoven trio was the principal number of the instru-

mental part, while Mrs. Lawson's songs were excellently sung. She is a very finished singer.

The movements for the string quartet were delightfully played and displayed the perfect ensemble of this excellent quartet.

The Dvorak quintet was a very interesting novelty and was well given.

Mr. Peirce proved to be an excellent ensemble player and accompanied Mrs. Lawson in excellent style.

Pittsburg Music.

PITTSBURG, Pa., October 25, 1892.

"WHAR am dat coon?" exclaimed the irate Patience Perkins to her liege lord, who had just made a sneaking appearance after a whole day's hunting in the woods. "Why," responded the descendant of one of the lost tribes of Central Africa, as he wistfully gazed at his ancient blunderbuss, which also as yet, like its owner, had not "reported" any success, "dar war no coon to shoot!" Your correspondent can offer the same excuse for the long time between acts, as it were. Musically speaking we have been dead, for no rich, warm blood has been coursing through our veins this season. We have had, however, the usual exposition season, which always "rattles" along to brass band accompaniment. This season was divided by the introduction of two different bands at two different times. The first—I was about to say organization—was a band picked up in New York by Jules Levy, the great artist cornetist. Our local papers threw a mantle of charity over the doings of this band, on account of the want of opportunity for the necessary rehearsals before coming to Pittsburg. I am informed, however, that these "picked" men were in active rehearsal for three weeks before leaving New York. Levy can play the cornet with any man living, but organizing and leading a band has not been in his line of experience.

The second section of "bugle blowers" was as vast an improvement as is the appearance and effective work of a regular army over the mere mobilization of "picked" up men for war. Professor Brooks' band, which succeeded that of Levy, is a well drilled and well balanced organization, and the praises which the playing called forth, especially on the classical nights, will certainly add to the laurels of fame which Mr. Brooks now enjoys. "An Evening with Wagner," which formed one of the classical nights, drew probably the largest audience during the entire engagement.

As an evidence of the high appreciation of his artistic efforts a most beautiful and valuable medal was presented to him on Thursday evening last. In addition to the regular band performances soloists were engaged, who have helped to draw large audiences.

These solo performers were Miss De Vere, Miss Alice Raymond, cornet virtuoso, and Miss Jones, who has been dubbed the "Black Patti." As to the ability of Miss De Vere to entertain an audience with her artistic singing the critics of other cities have expended all the adjectives within their vocabulary to laud her vocal efforts, but if Miss De Vere's reputation depended upon what she did at the Pittsburg Exposition she would have gone home without Pittsburg's fame at least. The cause of the disappointment was that the immense space in which she tried to waft her angelic voice absorbed the volume of sound, leaving only a thin tone to strike the tympanum of the listener's ear. The main building, the place where these concerts are held, is a spacious structure, suitable of course for the purpose for which it was constructed, but as a place for the enjoyment of vocal music, solos especially, it is not at all adaptable.

Miss Raymond with her cornet succeeded much better in her efforts to please. This young lady plays with a fair amount of skill and artistic feeling.

The novelty, however, was the singing of Miss Jones (Black Patti). While it cannot be said that this colored lady is a finished artist, she has a voice which many whose skin is fairer would be proud to possess, and her singing exhibits true artistic feeling. Miss Jones is aiming to become more proficient in the vocal art of technique and style, for the accomplishment of which she intends to visit Europe, for a few years at least. If this vocalist in black will pursue the course she has mapped out she will be heard from in a manner which will enable her to wear the title of "Black Patti" with honor and credit.

The Mozart Club has outlined its work for the season. The first concert will be given November 18. Among the numbers will be Bach's cantata, "A Stronghold Sure."

Mr. C. C. Mellor is creeping out of his secluded shell and again taking his seat on the organ bench. At a concert given at one of our Presbyterian churches this excellent organist played several selections on his once favorite instrument, the grand organ. Mr. Mellor has of late been looking at smaller things than the king of instruments. Mr. Mellor is not a small man by any means, either physically or mentally, but he has been looking in the glass—not the looking glass, but one whose power of magnifying the object viewed is as large as his bank account ought to be when he sends his check to the manufacturers for the great number of pianos he has ordered for his Christmas trade. The microscope is the instrument referred to, and in its manipulation Mr. Mellor is an expert. He is the president of the Microscopical Society, which is an institution well known for its "mity" acts in scientific investigations.

Mr. Henry Kleber also is very much interested in church matters, as he has succeeded in putting a number of vocations in ecclesiastical edifices in and around Pittsburg, at the inauguration of which Mr. Kleber usually manipulates the keys in his well-known skillful manner.

Your Columbus number was as fine a piece of journalistic work, both typographically and literary, as any paper can boast of either in Europe or America.

SIMEON BISSELL.

THEY MAY WITHDRAW.—The Germania Männerchor, and probably the Baltimore Liederkrans, the Arion Society and the Arbeiter Männerchor, four of the five leading German singing organizations in Baltimore, are said to be considering the advisability of withdrawing from the Baltimore Saengerbund of Baltimore.

German Liederkranz.

THIS oldest vocal society in the city of New York opened its season last Saturday night with a social musical evening for ladies and gentlemen. The beautiful concert hall had been set with nine long tables, each affording seating room for 120 persons. At least 1,500 persons attended.

Mr. William Steinway (who while on the Atlantic Ocean had been unanimously elected president for the twelfth time) presided and made a telling speech (frequently interrupted by applause), especially dwelling upon the fact that the German Liederkranz had resolved to make a tour of the West during the coming summer.

The male chorus, upward of 100 strong, under Heinrich Zoellner's direction, will leave New York on Wednesday morning, June 28, 1893, and give a concert at Cincinnati; thence proceed to St. Louis and give a concert in that city, arriving at Chicago on Monday, July 3, where they will meet the passive members and their ladies, who will leave New York by special train Sunday morning, July 2.

It is intended to spend July 4 at Milwaukee and at least one week at Chicago to afford ample time to the members and their ladies to view the Columbian Exhibition. One concert will be given at the Auditorium and one at the Temple of Music on the fair grounds.

Returning, the Liederkranz will assist in the Sängerkunst July 12, at Cleveland; will give a concert at Buffalo July 13; spend one day at Niagara Falls, July 14, and reach New York July 15. First-class soloists will appear at all these concerts, the net proceeds of which will be devoted to charity in each of the above cities. This statement elicited immense applause.

The musical exercises were of the highest order. The male chorus sang four songs superbly. A new arrival from Bremen, Mr. Carl Briebein, a violinist, played Spohr's "Adagio" from the ninth concert and Sarasate's "Spanish Dance" with fine effect, and Miss Eugenie Wohlmuth (sister-in-law of Dr. Eduard Hanslick, of Vienna) recited five short witty pieces in Austrian dialect finely.

But the greatest hit of the evening was made by Miss Mathilde Gerlach, a newly arrived artist from Dusseldorf. This young lady possesses a very high, exquisite soprano voice of fine quality and great range, which she handles with skill. She sang F. Schubert's "King of Thule," Mendelssohn's "Gondola Song," and in the second part a Chopin nocturne, and Taubert's "Bird in the Woods."

Miss Gerlach was rewarded by enthusiastic applause and several encores. She is a fine acquisition to the New York concert stage.

It was midnight when Mr. Steinway declared the most interesting entertainment closed.

The Operatic Class Examination.—The examination for admission to the class of opera at the National Conservatory of America will be held at the Madison Square Garden Concert Hall on Thursday, November 10, from 9 A. M. to 12 and from 2 to 5 P. M. The operatic faculty is Dr. Antonin Dvorák, the Bohemian composer; Victor Capoul, the famous French tenor, and Anton Seidl, the eminent conductor. Thorough, practical instruction,

which will culminate in complete operatic performances, with chorus, orchestra, scenic attire, &c., will be furnished the successful applicants without cost. Voice, aptitude and industry are the requisites a candidate must possess. Jeannette M. Thurber is the president.

Brooklyn Choral Society.—This energetic society, which Mr. C. Mortimer Wiske conducts, announces the following program for the season: Three festival performances will be given at the Brooklyn Academy of Music, beginning with the "Messiah," Tuesday, December 20, 1892; Dvorák's "Stabat Mater," Tuesday, February 28, 1893, and Rubinstein's "Tower of Babel," Tuesday, April 4, 1893. Well-known artists have been engaged.

Dr. Hanchett's Second Lecture.—Dr. Hanchett will deliver his second free lecture on the "Understanding and Criticism of Church Music" next Monday evening at 8 o'clock, at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street.

A Sensitive Spouse.—Mr. George McClellan, the husband and manager of Pauline Hall, being slightly offended at a criticism which appeared in the "Recorder" about his wife's singing and acting, attempted to assault Mr. Harry Neagle, the dramatic critic of that enterprising journal. What a devoted husband Mr. McClellan must be, and above all how thin skinned critically he must be, as Mr. Neagle only insinuated that Miss Hall could neither sing nor act! Hinc illæ lachrymæ.

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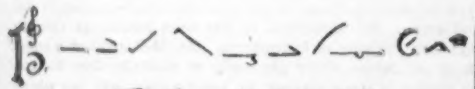
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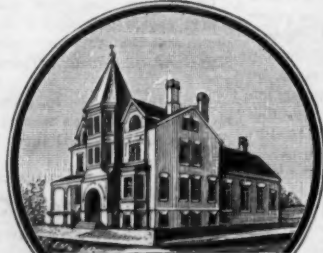
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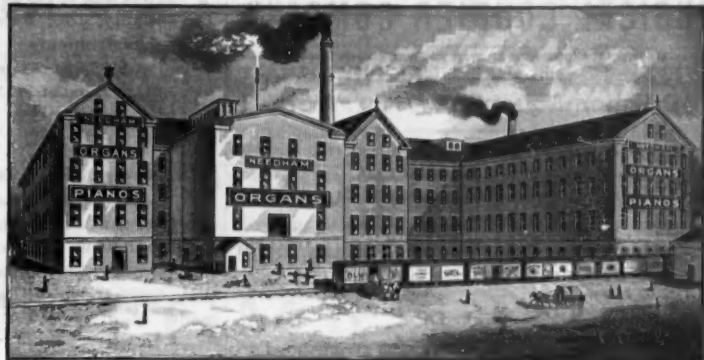
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ESTABLISHED JANUARY, 1880.

No. 661.

NEW YORK, WEDNESDAY, NOVEMBER 2, 1892.

IT is possible that next week's MUSICAL COURIER may be a few hours late. Tuesday, which is one of our press days, is election day and the printers will be busy voting and doing other things.

THE great piano factory of Kranich & Bach, running with its frontage on East Twenty-third street through to Second avenue, is nearing completion rapidly. The firm is now actively engaged in the preparations connected with occupying it. It will be a model institution.

THE Marietta, Ohio, papers make the announcement that the Stevens & Klock Organ Company, of that town, intend to make pianos. The factory is now completed and 50 hands are at work at organ building, while the piano branch is said to be a matter of the near future.

TRAINS leave the Grand Central Depot, New York, every hour for Bridgeport, Conn., and it takes about an hour and a half to get there.

Dealers who come to this city and take a run up to that town will find a piano factory in running order turning out excellent pianos that are profitable to handle. They are made by the Keller Brothers & Bliht Company.

THERE is no truth whatever in the rumor that Steinway & Sons will not exhibit at the Chicago Exposition. The rumor no doubt emanated from the sources hostile to that marvelous enterprise.

ACCORDING to the assessment abstract of Arapahoe County, Col., which is Denver, the number of musical instruments in that county in 1890 was 2,565, valued at \$165,820. The number of the same in 1891 was 3,311, valued at \$221,055. The trade in that section of the country last year was excellent.

THE Conover Piano Company of the city of Chicago is making pianos at the rate of 2,000 a year. From all we have seen and learned we are prepared to state that the Conover Piano Company of Chicago will produce 3,500 pianos next year; the year after that, 5,000. And all will be sold before they are made.

WE herewith acknowledge receipt of an engraving showing the monster factory buildings of the W. W. Kimball Company, of Chicago. We might suggest that the buildings be called the Chicago Escorial, for they are in the form of a huge gridiron, although the original Escorial never had a train of freight cars run under its arches to receive pianos and organs.

THE well-known Style G Briggs piano is being retired from their catalogue and will be substituted by the new Style K, an instrument which is in many features an improvement. The Style K is now ready for the market, with and without the soft stop, and every Briggs dealer should send for sample. It is pronounced to be one of the best instruments that C. C. Briggs & Co. have made and that is all that need be said about it.

NO further particulars are as yet forthcoming in the matter of the revival of the Burdett organ business at Erie, Pa. The local papers repeat that the matter is under serious discussion and state that two men, formerly connected with Chickering & Sons, are in Erie pushing the project. The matter has come before the board of trade and is up for discussion by the industrial committee of that body to-day. It is proposed to buy the old Burdett factory and start the building of Burdett pianos. It is not definitely stated whether organs will be embraced in the scheme.

THE MUSICAL COURIER puts itself upon the back because of a successful prediction. Announcements have been frequently made in these columns that the Gildemeister & Kroeger piano is one destined to achieve eminence, and verification of these statements is of daily occurrence. During the past week Mr. Gildemeister has succeeded in establishing six new agencies and selling 18 pianos, a large proportion being grands of exceptional beauty. Constant surprise is manifested by visiting dealers when they find a splendid array of pianos in stock, comprising many styles and in the choicest fancy veneers, now so popular among piano buyers.

There appears to have been a general impression that the Gildemeister & Kroeger concern is a small one of inconsequence, but this is a grave error. It is imbued with all the verve and virility characteristic of its head partner, and the success of the future is assured beyond any question. In fact, as Gilbert says:

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No possible kind of a shadow of doubt,
No possible doubt whatever.

The trade may accept THE MUSICAL COURIER'S assurance that a dominant power is at work in seeking the suffrages of experts, and it is a mere question of time before the Gildemeister & Kroeger piano becomes one of the foremost and admired factors in the musical industry.

M. R. H. M. CRAWFORD, of Smith & Nixon, Cincinnati, was in the city yesterday for one day, returning West in the afternoon.

GEORGE GEMUNDER, JR., the violin maker and dealer, has leased the first floor store at No. 27 Union square, west, in which building his violin shop is located, for the purpose of starting a retail piano business. The style of the firm and the line of goods to be run are not yet announced.

BLASIUS & SONS inform THE MUSICAL COURIER that "Whitelaw Reid, the Vice-Presidential candidate, paid a visit to the Blasius Piano Works, at Woodbury, N. J., to-day (October 31), through the special invitation of Messrs. Blasius & Sons." It would seem to us that it would have been rude behavior on the part of Mr. Reid to visit the works without invitation, unless he wanted to buy a piano.

M. F. J. SCHWANKOVSKY, of Detroit, is in town for a few days with his wife, whose health required a change of air. He tells us that Detroit business has maintained its average, and that his October sales surpassed those of last October. Instead of conducting a wholesale trade with small dealers throughout the State, Mr. Schwankovsky has eight men stationed in various parts of Michigan who attend directly to retail sales. The system has been in operation for some years and has been working in a very satisfactory manner.

M. R. A. B. CAMPBELL, of Jacksonville, Fla., has retired from the piano business, having acquired a competency. The particulars of the transfer are not yet ready for publication. Mr. Campbell is so well known in the trade of the North and West that many will be glad to learn that he will probably locate here in the future. There is a great deal of money to be made in the piano and organ business in the South if properly conducted, and there are many live men who are willing to purchase a business already established there. We know of several such; so if any of our Southern readers are in a position to sell out for part or all cash we should be pleased to learn of them and to put them in communication with parties willing to purchase.

THE scheme for a piano factory at Faribault, Minn., does not seem to progress as rapidly as its promoters might desire. The "Republican" of that town says in a recent issue that the committee appointed to raise funds on the bonus plan have abandoned the idea, and have started to get subscriptions to the amount of \$20,000. It says that the first man approached pledged \$1,000 and that some others are expected to do likewise, but the amount is not yet in sight. If the citizens of Faribault are in earnest in this matter they should lose no time, for a piano factory is an acquisition to any small town, and there are many enterprising boards of trade in Western places who will give a round bonus to the projectors of such a plant, provided it has promising features. We should like to know who in Faribault is floating the scheme.

WHILE so many radical changes of agencies are being made at this season of the year, changes that affect whole sections of the country, scores of dealers and the affairs of great piano institutions, it is well to recall the few transfers that are made in the dealership of the Steck piano. For generations the policy of that house has been to select only the best representatives and then to stick to them through thick and thin; and so well is this fact known that a firm or individual who is so fortunate as to head his list with the Steck piano feels a sense of security and stability which comes from the knowledge that Steck agencies, like Steck pianos, are not made for a day but for all time.

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CINCINNATI.

INDICATIONS have for some time pointed to a remarkable revival of the music trade of the city of Cincinnati, a city that has geographical advantages which could be made of great and valuable use to the general piano, organ and music trade. It is an historical fact that piano manufactories existed some 25 to 40 years ago in Cincinnati, but they were completely overwhelmed by the rapid progress of the firms of dealers whose names are now famous in the trade, and piano manufacturing slowly died out.

During the past few years, however, since the West has grown to become a piano making section, Cincinnati has awakened to the fact that its musical name attached to the nameboard of a piano will by no means be a disadvantage, and if the city is able to make big music hulls, create conservatories of music and choruses and music festivals, it should also make pianos, and so the manufacture of pianos began in earnest about three years ago, and it has proceeded with a rush. The latest piano factory started is the Standard Piano Company.

Standard Piano Company.

Some weeks ago THE MUSICAL COURIER gave a description of the building and plant acquired by the company. It is located in the heart of the city, and the building was used by a furniture manufacturing concern only recently established, but which was obliged to liquidate on account of the death of a member. New engines and wood working machinery in plenty were ready for duty, and consequently case work was immediately begun. The first Standard Piano Company pianos will be ready for the market in quantities about the first of the year. It is intended to make this a good, medium grade piano which can be safely and profitably handled by the dealer.

In connection with this Standard piano we desire to call the attention of the trade to another Standard piano made in this city by E. G. Harrington & Co. A Standard piano made by E. G. Harrington & Co. is simply a still lower grade piano than the present Harrington piano made under the auspices of Mr. Peck, of Hardman, Peck & Co., Mr. Peck's son being in charge of the Harrington factory. Before ever Mr. Peck thought of purchasing the Harrington factory he sold stencil pianos marked "Standard" in the warerooms of Hardman, Peck & Co. Whether they came from Swick's factory or not we do not propose to know, but we do know that there was no such a factory as a Standard piano factory.

The first and only Standard piano factory is the one located at Cincinnati, and it is a factory conducted by a regularly incorporated company, incorporated under the laws of the State of Ohio. Consequently any other Standard piano arbitrarily stenciled "Standard" in imitation of a former stencil piano's stencil is not a legitimate piano, particularly if it is made in a factory of a different name.

Jones pianos could be made in the Swick piano and the nameboard could state "Jones" "made by Swick," just as "Standard" "made by Harrington." What object Mr. Peck can have in muddling up the piano trade in such a manner is to us undefinable, unless it be to furnish us material for this paper.

However this may be, the only original, legitimate, straightforward "Standard" piano is the instrument made by the Standard Piano Company, of Cincinnati.

That John Church Deal.

The musical public of Cincinnati has not yet ceased to discuss the possibilities of the John Church Company's great transaction which consolidated the John Church Company, of Cincinnati; the Royal Manufacturing Company, of Cincinnati; the Root & Sons Music Company, of Chicago; the Harvard Piano Company, of Cambridgeport, Mass., and the Everett Piano Company, of Boston. Nor is there anything further known of the purposes, intentions and future plans of the millionaires, Hinkle, Hooper and Hobart, who control the combination.

There was a rumor in Cincinnati that some of the stock of the new company was to be marketed, but THE MUSICAL COURIER was unable to trace it. Mr.

Lee will be the managing head, and it is said that Mr. E. V. Church, of the Chicago branch, will retire.

Krell Factory.

The new Krell factory is a remarkable purchase, constituting a whole block of buildings and land in the city of Cincinnati. It is now in course of remodeling and will be large enough to put out 60 to 75 pianos a week. The mill room will be the largest mill room of any piano factory, the flooring alone costing \$2,000. It has a glass roof covering an immense space which was formerly used for foundry purposes. The Krell purchase, from a speculative point of view, is equal to the making of a small fortune. We desire to say, also, that the Krell grand piano will surprise some people in the piano trade.

Smith & Nixon.

Chickering & Sons and Smith & Nixon have parted company and already the advertisements of the firm in the daily papers have notified everyone throughout that section of this change. Coe, of Cleveland, in the "News and Herald," of that city, announces it in his usually quiet and dignified form: "I have ceased to represent the Chickering pianos."

With most of us it seemed a foregone conclusion that when Smith & Nixon bought out the Steinerts and acquired the Steinway piano, the Chickering representation held by them so long would be lost. But the surprise had hardly died out when it was officially announced that they had taken the Weber piano.

This upsetting of piano agencies and representations is one of the curious trade aspects of the past few years. While, naturally, changes always were inevitable and always will be inevitable, they were made at rare intervals in former years and chiefly by the less important houses. When one of the great leading piano or organ firms made a change they made a sensation at the same time.

But in recent years it is looked upon as a matter of course that when once a change is made with a leader it will effect other changes within a comparatively short time and yet this is only a conjecture. Sometimes changes of leaders follow, but not necessarily.

The first hint we had that the Chickering and Smith & Nixon had parted company was the change they made in May, when they took the piano from a small house representing Smith & Nixon at Pittsburgh and transferred it to Mellor & Hoene. We concluded then that a crisis was approaching, and to-day we find Smith & Nixon without the Chickering piano.

In the section controlled by Smith & Nixon the Chickering piano has a great, a remarkable reputation and a strong following. Many speculations are rampant (for there is lots of talk on the subject) regarding some of the new Chickering representatives in Ohio and Indiana. We believe the Cleveland as well as the Toledo representatives have already been arranged, but are not prepared to say who these are. There will be no trouble about placing the Chickering in those States. In fact the house has had applications from large dealers for some time. The house will sell as many Chickering pianos as ever in the same territory.

As to the Weber at Smith & Nixon's we would remind our readers that Mr. Wm. E. Wheelock and Mr. H. W. Crawford, of Crawford, Ebersole & Smith (which is the official title of Smith & Nixon), are "cronies." By that we mean to say that they have had dealings for many years and mutually enjoy that esteem for each other that helps along business transactions between men in a smoother manner than if they were mere business acquaintances. The Weber piano will be placed, as its name, fame and reputation deserve, in a position that will enhance its value all over the country and give it more strength than it has heretofore enjoyed in those States.

The one piano more talked of than any other in the Smith & Nixon warerooms and agencies, on account of its unique position and its attractive qualities, is the Gildemeester & Kroeger. They are selling these instruments in great quantities and all of them are giving unqualified satisfaction, building up a reputation that has wonderful significance for the future.

Levassor Piano Company.

The Knabe piano is represented by the Levassor Piano Company—Mr. Levassor and Mr. Williams—in

a manner creditable to the concern. They also sell Hallet & Davis and New England pianos in quantities and are doing business without the least ostentation, but with remuneration and with the knowledge that it is expanding every year. As we are not engaged in the delectable task of describing stores or piano warerooms we need say nothing more about the establishment of the Levassor Company than this: It is as handsome a place of business as is needed in the piano trade to-day. The rear of the first floor is a concert hall, or can be made a concert hall if necessary.

Baldwin Piano Company.

It is somewhat of a gratification to find, after a period of time, that a judgment or opinion on the merits of an article is affirmed. The Baldwin piano, which this paper indorsed several years ago, when it first made its appearance, and again last year, upon a third examination confirms all we have published of it. It is a developing piano, the capacity for growth in quality being demonstrated by the fact that it is better now than ever before. There is evolution in it and this cannot be said of every piano. The output of Baldwin pianos for 1892 will exceed 700 and this means 700 pianos of excellent quality in tone, in touch, and particularly in case and wood work.

One word more about the Baldwin piano and that is the case design. This is something entirely out of the ordinary or regular design of a piano case, the construction being based upon new and symmetrical outlines most attractive to the eye. The trusses and pilasters are strictly original, and the whole conformation of the case highly attractive throughout. It is suggestive of the fact that Western piano manufacturers are not going to copy Eastern cases.

D. H. Baldwin & Co.

To write on Cincinnati trade affairs and not to say anything of D. H. Baldwin & Co. would be like the play of "Hamlet" without "Hamlet." The old house is more prosperous than ever and is satisfied in finding the fulfillment of its business theories in the most gratifying practical results. Its trade with Decker Brothers is one continuous movement of these celebrated pianos, the steady, even demand for the goods being a feature of the business. One thousand Fischer pianos in 1892 will represent the Baldwin trade with these remarkably quick selling pianos; and then there are the Schubert pianos made by our enterprising friend in Harlem, Mr. Peter Duffy.

Very few Haines pianos are now sold by D. H. Baldwin & Co., and we do not see any particular reason why any should be sold.

Conclusion.

To all those who with complacency look upon the Western piano manufacturing trade as an exponent of low grade or cheap pianos, we desire to say in all seriousness that they are greatly mistaken. Not only is this not so but, on the contrary, many excellent pianos are made in the Western country. Go to Cincinnati and examine some of the pianos made there, compare them with pianos offered at the same price here in the East to Western dealers, and you will suddenly realize why you are losing some of your trade.

The impression made some years ago that Western pianos are necessarily cheap pianos has died away already. We are not mentioning names now; we are merely speaking in the abstract. No particular piano is being "boomed;" it is a generalization.

Is there no future for these pianos? No? Of course there is, and we all know it. Three piano factories in Cincinnati in full operation, one in Marietta, one in Lawrenceburg, one in Canton, one in Wooster, one in Richmond, one big one in Norwalk—and all east of Chicago, all outside of the Chicago belt and to a great extent uninfluenced by Chicago, as in the country west and northwest of it. These piano, and also organ manufacturers, of which there are not a few, will strain every nerve to cover their own territory, that which lies contiguous to them and which is connected by the natural and artificial means of intercommunication.

There will be more than this done. The houses making pianos in that particular section will force them beyond their sectional barrier and sell them everywhere. In fact, Ohio pianos are now sold all over the Union, and the Cincinnati piano *per se* will be sold more readily because it is controlled by men who can command the outlet.

The examination of this particular field has revealed

to us the fact that the city of Cincinnati will in a short time be a large piano producer. This will not hurt local piano traffic, will it? Certainly not. In this connection we may state that Mr. Crawford, of Smith & Nixon, stated to us definitely that his house would never become piano manufacturers. We state this because it is rumored that another piano factory is to be started in Cincinnati after the first of the year.

CAUGHT.

The Bunco Piano Salesmen Traced to Daniel F. Beatty.

FOR almost a year reports have been coming to us from the northern and western parts of New York State of a gang of swindlers who have been buncoing farmers in the old, old way—by making them believe that they receive something for nothing or that they were getting the best of their neighbors. Later the rascals began operations farther south, and now they have turned up in Eastern Pennsylvania.

No one has up to now been able to trace them or find out from whom they obtained the goods, but the matter seems to be settled by the following article from the Hazleton, Pa., "Sentinel," of October 24. The idea is an old Beatty one, and fits in with his other schemes for swindling people:

About a month ago two men appeared at Derringer driving a handsome double team. When they arrived at the residence of John Roth they stopped the team and entered. They wanted to leave a piano with him, and told him that if he could sell three more among his neighbors they would give him one free of charge.

Mr. Roth did not want to take it, but his daughter, who is an accomplished musician, joined her entreaties and the piano was left. "To make things right" one of the men asked him to sign an agreement to buy the piano.

Last week another man drove up and showing the agreement demanded the value of the piano, which was said to be worth \$400.

Mr. Roth saw immediately that he had been swindled, but rather than go to law about it he paid the money. He was then told that he was appointed agent for the town, and he told Mr. Roth that he would take the works and have them replaced by a better one.

Mr. Roth allowed him to do so, and up to the present time he has seen nothing of the man or the inside of his music box. The man gave the name of Fox and said he represented the Beatty Piano Company, of Washington, N. J., but there is no mark on the piano to show from whence it came.

THAT DETROIT LESSON.

SOME lesson must unquestionably have been learned by the failure of the Bobzin house at Detroit. Hereafter every firm in the piano and organ trade will insist upon learning the exact status that exists between any dealer asking for credit and Hardman, Peck & Co., should the dealer be handling the Hardman or the Harrington piano. Whenever a dealer is doing any business with the two piano manufacturing concerns controlled by Mr. Peck, whenever a dealer has any relations with Mr. Peck, every firm in the trade asked to co-operate will first insist upon a lucid and definite explanation of these relations. It was due entirely to Bobzin and his friends, and their rigid insistence upon first business principles, that Mr. Peck is not at present the owner of the Bobzin business, with its right, title, and good will and consequently the owner of another so-called branch house.

It is within the rights, the privileges, and it is the duty of a paper like this to express such views as these in covering so important a question as the absorption of a dealer. By means of overstocking and overloading, with the claims consequent upon this method, Mr. Peck could with relative ease have secured a well grounded local establishment, the time necessary for the transaction depending entirely upon Mr. Peck's ability to supply the goods and get the notes.

In the Bobzin case the plan failed, because in the first place Bobzin had good, hard sense, and in the next place he was befriended by a greater house than Mr. Peck's, which virtually saved him.

It is not a question of morality, it is a question of business methods we are criticising, and Mr. Peck happens to be the piano manufacturer responsible for

the method. It is not a personal question; it is a piano question purely.

Other houses Mr. Peck is transacting business with are similarly intentionally overstocked by him. He can use their notes and turn them into funds; his credit is high; his rating is higher; his judgment is highest. He can handle a little piano dealer to the Queen's taste. If he subsequently finds it advisable to own him he can readily do so. One of Mr. Peck's partners is a lawyer, who is always at his chief's side ready to spring the legal status upon the issue, and Mr. Peck can develop his piano scheme with the confidence that a representative of justice is at his side.

It therefore behooves every piano manufacturer to make careful inquiries into all the relations that may exist between any dealer applying for credit who is at the same time a debtor of Mr. Peck. It is merely a caution. It is business.

How this continental scheme of Mr. Peck will eventually eventuate events will tell us. Having had many years of experience in this trade and studied its character, tendencies and principles, it appears to us that no method can possibly succeed that is based upon any scheme to secure advantages over those whose temporary condition makes them available victims.

PIANOS AT THE FAIR.

THE interview between Dr. Peabody, the chief of the Department of Liberal Arts, who has control, among other things, of the piano exhibit of the world's fair, and Mr. Nahum Stetson will unquestionably have far reaching results. Mr. Stetson met Dr. Peabody officially as the secretary of the Piano Manufacturers' Association of New York, and personally as a member of Steinway & Sons.

From what Mr. Stetson observes, Dr. Peabody is a highly cultured man, who met him with a complete knowledge of the situation. It was chiefly for the purpose of ascertaining whether there would be any discrimination against Eastern piano manufacturers or any favoritism shown to local Chicago manufacturers that Mr. Stetson in his official capacity visited the chief of the department. Dr. Peabody displayed the usual intelligence by at once according the proper rank in the allotment of space and position to those American piano manufacturers whose renown is the justification for such action. He made it appear clearly that he understood who the leading and great American manufacturers were in the estimation of the officials of the exposition, and their rights should a priori, and very naturally, be considered first.

Whatever may be said in trade papers or in advertisements, it is never claimed that the supremacy of the recognized leaders of the American piano industry has been impaired. The beauty of the situation lies in the fact that those who are not leaders are struggling for a leading position, and for that reason they are producing such excellent pianos; it is in the glorious effort to reach a high rung of the ladder of fame that such successes have been attained by so many American piano manufacturers—the successes of some of them being marvelous.

Yet the leaders are still firmly entrenched in their old positions, and although their relative positions may have changed somewhat they are recognized as such by the musical public. And so the public at large regards them. And so they are regarded by the authorities of the fair, and consequently—with all due deference to Chicago piano manufacturers—the positions of honor must be accorded to them.

These seem to be the general views of the fair managers, as reflected by Dr. Peabody, from what we can gather in the interview held between him and Mr. Stetson.

And this leads us to say a few words to those who seem, for unknown but self evidently absurd reasons, to attempt to belittle the gigantic Chicago exposition. It would indeed be a sorrowful spectacle if of all the many industries that are to represent what American genius has succeeded in creating the piano industry is the only one that should make an effort to prevent a united display of the great industry.

Firms who, for various reasons, do not propose to exhibit, and who feel that there is a justification for absenteeism, can do so, and in some cases they are right in doing so. But this should be a personal, not a trade question—this question of non-participa-

tion. There are many reasons why some firms need not or should not exhibit, but that will not prevent the great bulk of piano and organ manufacturers from exhibiting.

To our mind it is in the nature of a national crime for any person or paper to advocate a general non-participation on the part of any one industry. But such an attitude of a newspaper against the great world's fair receives no attention, and it is not worth more than the dismissal we now give it.

It is expected that about 67,000 square feet will be allotted to the exhibition of American musical instruments.

THE ASSOCIATION.

THE election of Hazelton Brothers as members of the Piano Manufacturers' Association of New York will be followed at the next meeting by the election of the Weber Piano Company. We print this information ahead of time, for fear that the association will not give us the information after the event.

A great banquet will be given next spring by the association, but it will be on a broad basis—somewhat on the order of the banquets of the Chamber of Commerce. This would indicate that THE MUSICAL COURIER will once more have an opportunity of entering the holy precincts of a banquet hall of these sybaritic piano men. Up to this moment not one member of the association has really guessed that all our opposition to the association was caused by the refusal to permit us to dine at its expense.

PENNSYLVANIA DECISION.

EVERY piano and organ dealer in Pennsylvania should at once secure a copy of this week's MUSICAL COURIER, containing a decision rendered at Butler, Pa., in a case of Mellor & Hoene v. S. S. Gill. This case makes it very interesting for others also who might be tempted to purchase pianos at sheriff sales without making an investigation into the title of the instrument.

The case and cross examination in full, as well as decision, are published complete in another part of this paper.

A VOSE EXHIBIT.

THE Vose & Sons Piano Company, of Boston, will probably not exhibit at the Chicago fair, but have leased large premises on Wabash avenue, opposite the Auditorium, where a large number of Vose pianos will be kept during the progress of the fair for exhibition purposes only. The display will be made very elaborate, and the rooms will constitute an exposition in itself. Arrangements will be made for the accommodation of trade and musical visitors, and particular attention will be paid to a public display on the exterior indicating the object and purpose of the Vose exhibition.

An Unconstitutional Ordinance.

THE "Advertiser," of Montgomery, Ala., on October 23 published the appended copy of an ordinance which, in our opinion, is unconstitutional. That it is opposed to the entire spirit of freedom of trade, and in consequence can but work to the detriment of the interests which it is supposedly designed to protect, is so apparent a fact as to need no further elucidation. It is an old, old story, this taxing of salesmen who are not permanently located, and the United States Supreme Court has ruled that no such tax can be legally levied under the circumstances as recited in the ordinance. It can only be used to cause petty annoyances to canvassers, and the rate imposed is so small that any enterprising man can well afford to pay it. As in all such instances, it makes it possible for some petty officers to make a few dollars either in bribes or by informing; but the purport of the thing is against business sense, and it should be rescinded.

AN ORDINANCE

To license persons selling pianos by sample or otherwise, who have no regular place of business in the city.

Be it ordained by the City Council of Montgomery, That any person who sells pianos by samples or otherwise, who has no regular place of business in this city, shall be required to take out a license therefor and pay the sum of \$10 per month or \$60 per annum.

—Herman A. Ockel, the importer of and dealer in music boxes, at Providence, R. I., has moved from 39 Weybosset street to 131 Westminster street, where he will have a much better opportunity to display his stock.

OCTOBER was the greatest month on the records of Sohmer & Co., this year. The firm had its largest wholesale and retail trade and shipped more pianos than in any month in 1892.

A NUMBER of important movements with the Chickering piano are pending. They will have far reaching results and will greatly increase the output of the Chickering piano. We shall probably be able to announce some of them next week.

AN important move was made last week by Mr. H. Paul Mehl in placing the retail department of the Mehl business in New York city in the hands of Hammerschmit & Co., of 114 Fifth avenue. Heretofore quite a considerable retail trade has been done direct from the factory, and with the advantages of so excellent a location the Mehl will now have an opportunity to enter into active competition on the avenue under the care and push of capable men.

Obituary.

Harry R. Williams.

HARRY R. WILLIAMS, the well-known music dealer, whose place of business was in the Hammond University Building, corner Wilcox street and Barclay place, Detroit, Mich., died at his home at 108 Watson street at 10:13 o'clock on October 25. He had been sick for some time with brain fever, and there had not been much hope of saving his life. Mr. Williams has been a successful and deserving business man in Detroit for 18 years. He was of English parents and was born on an ocean steamship on a voyage to Spain. He came to America when quite young and first lived in London, Ont. When still a young man he left London and went to Bloomington, Ill. He went to Detroit a short time afterward and began working for Roe Stephens. After this he engaged in the music business with Cub Berdan at 324 Woodward avenue, and soon afterward a partnership was formed in business with Charles F. Bobzin, and they conducted the Detroit Music House. When this partnership was dissolved Williams began in business for himself.

He had been at his location for two years and had been very successful. He was married, but had no children. He was one of the leading representatives of the Behr Brothers pianos. Mr. Williams was a musician of ability and the author of numerous marches and other compositions. He was a member of the Light Infantry and the Detroit Athletic Club. His unvarying good nature made him a favorite with a very large circle of acquaintances.

James P. Cook.

In the death of James P. Cook, which occurred on October 23, Salem, Mass., loses one of her most prominent business men. Mr. Cook was born in that city November 12, 1820, and the early part of his life was passed at sea, he making a number of voyages to Australia and other remote places. He finally returned to Salem and learned the trade of cabinet making, taking charge of the South Reading repair shops after serving his apprenticeship.

In 1851 he engaged in the piano business in Boston, but, becoming a member of the firm of Thomas Hunt & Co., he made frequent trips to different parts of the world in the interests of the firm, returning to Salem in 1854. In 1859, 1864 and 1868 he was sent to China by his firm, the last voyage being for the purpose of settling up their business interests there. Mr. Cook at the time of his death held the position of president of the Merchants' Bank of Salem, president of the Sutton Mill Corporation, and was also a member of Jones, Cook & Co.

He was also identified with railroad matters, being president of the Worcester, Nashua and Rochester Railway and director of the Hartford, Detroit and Upper Coos Railway. In 1870 he was elected member of the board of aldermen, and during his term of office he gained the respect of all his associates.—Boston "Journal."

Robert Gates.

Robert Gates died on October 22 at Gallipolis, Ohio, after an illness of six weeks, superinduced by la grippe. Mr. Gates was born in 1811 at Lancaster, Ohio, where he received a common school education and learned his trade of watchmaker. He was well known as a fine musician, was the inventor of a four valve brass horn, was a fine scholar, had one of the best of memories and was a Master Mason of many years' standing. His early life was spent in Lancaster, where he knew well the Shermans and Ewings and all the old residents of that town.—Springfield "Republic Times."

—J. F. Waterman, of Montpelier, Vt., was in town this week, to arrange for the representation of the Hazelton piano.

Invitation.

Office of HERMON DAY & Co., }
7 North Charles Street, Baltimore. }
You are respectfully invited to inspect our large stock of Chickering & Sons unrivaled pianos; also Vose & Sons and other pianos and organs, at our new store, No. 7 North Charles street, on and after our opening day, November 1, 1892.
HERMON DAY & Co.

"KRISTOFER KLUMBUS,"

As the boy remarked when he stubbed his toe on a new STEINWAY PIANO—just planted in his ma's parlor on East-till avenue, SAVANNAH, GEORGIA.

And that's about the size of our daily remarks as the orders roll in for

STEINWAY PIANOS.

FOUR MORE SOLD.

FOUR SOLD IN ONE DAY—week before last, and FOUR MORE placed in the past week.

1 PARLOR GRAND, Ebonyized.....	\$925
1 UPRIGHT, White and Gold.....	\$850
1 UPRIGHT, Ebonyized.....	\$775
1 UPRIGHT, Walnut.....	\$625
	\$2,175

Read what *The Local* says about

"KING STEINWAY."

"The lion is the king of the forest; the eagle is king of the air; the monster whale is the king of the waters; the *Local* is the king of weekly papers; Ludden & Bates are kings of the music trade, and the Steinway Piano is the king of all instruments in the land—in fact, it's the king of kings in the musical world. It stands in front. Just think of Ludden & Bates selling four Steinways in one day, aggregating \$2,175. True. How is that for one day's sales of one particular instrument? Don't buy you a piano until you have called and interviewed L. & B. S. M. H., or corresponded with them."—*The Savannah Local*.

As we said before,

"KRISTOFER KLUMBUS."

Ludden & Bates.

Ad. in Savannah "News."

Will the Exposition Buildings Be Damp?

Editors Musical Courier:

THE possibility of damage from dampness to fine pianos sent to the World's Columbian Exposition at Chicago, as suggested in your issue of October 26, is one of great interest to all piano manufacturers who propose to send instruments there for exhibition.

When I first saw the picture of the grounds and buildings proposed to be erected at Jackson Park I was at once impressed with the undesirability of the location of the main building for the exhibition of pianos—water to the east of it, water to the west of it; lake on one side, lagoon (or perhaps more properly speaking, swamp) on the otherside, and doubtless water percolating underneath. All experienced piano makers will at once appreciate the damaging influences to their instruments from these surroundings. Impressed with the serious possibilities to the pianos I proposed to exhibit at Chicago, I wrote to Mr. Peabody and received the following reply:

OFFICE OF THE
DIRECTOR GENERAL OF THE EXPOSITION,
CHICAGO, ILL., U. S. A., March 23, 1892.

Francis Bacon, Esq., 19 and 21 West Twenty-second street, New York City:

DEAR SIR—Yours of 23d received and your inquiries noted. The large building in which musical instruments will be shown has a flooring of heavy matched lumber. It is raised from 7 to 9 feet above the earth, which is sandy. I have called the attention of the chief of construction to this matter and hope to have arrangements made for the ventilation of this space, if they are not already contemplated. If the proximity of the building to the lake and the lagoons is a nuisance to fine instruments I do not see that it can be avoided. Yours truly,

SELIM H. PEABODY,
Chief Department Liberal Arts.

This letter is certainly not very assuring to manufacturers who propose to send beautiful instruments to the exposition with the possibility of removing them at its close greatly damaged by rust.

Is not this subject worthy of the consideration of the Piano Manufacturers' Association, which is supposed to embody a large part of the brains of the trade?

No individual manufacturer could make any impression upon the authorities of the exposition, but some practical suggestions from the united trade, by which our pianos could be protected from the dampness around and beneath them, would, I apprehend, be eminently desirable; such as, for instance, placing tarred paper underneath the flooring

and building an inside partition around the piano exhibit. These two very simple proceedings would greatly reduce the danger to our instruments.

FRANCIS BACON.

Here It Is.

BOSTON, October 22, 1892.

Editors Musical Courier:

WE noticed in your last issue a communication headed "Where Is It?" and signed "De Huff," in which he gives the history and inquiries about the present location of the largest piano ever made in this country.

This piano is at present on storage in our building and is numbered 5,925, having been manufactured by Chickering & Sons fifty years ago. It is owned by Mr. S. R. Payson, Mason Building, Boston.

The piano is made as described by Mr. De Huff, with the exception that it has five legs instead of four. The fifth leg is attached to the front of the case, which is hinged, and has to be swung round to the right to disclose the keyboard. When the piano is closed it makes a perfect oval.

Truly yours, C. C. HARVEY & Co.

"CROWN."

"WHAT They Say About 'Crown' Pianos and Organs" is the title of a pamphlet issued by one of the most enterprising men in the music business, George P. Bent, of Chicago. The book contains selected testimonials from every State in the Union, written by people who have used the "Crown" instruments and desire to give vent to their joy. What Mr. George P. Bent has to say about what they say about Mr. Geo. P. Bent's pianos is also of interest. Here it is:

Regarding Testimonials.

I submit herewith a few of the many kind words which have been written to me about the "Crown" pianos and organs. I think I could get such testimony as this from each and every one of the owners and users of "Crown" instruments, which now number over 35,000.

You will not find among these testimonials ones from certain of the noted singers, with their pictures. I am not working the testimonial "racket." I do not need to.

Certain singers have each given their testimonials to each of several different piano makers, and they are worth just as much, I suppose, to each piano maker as to the other, or as they are to the soap makers, cosmetic makers and others to whom they have, or are said to have, graciously given their names certifying to the merits of their goods.

Testimonials are sometimes bought and sold just as pianos and soaps are. Sometimes testimony is bought and sold in trials at law. Sometimes testimonial testimony "comes high" and again "it can be had for a song." I beg to say that the testimonials in this little book are printed from autograph letters on file in my office and none have been bought or sold. What you read here has been written freely, not for a price, but from the hearts of a few among the thousands who find the "Crown" instruments satisfactory to them and to be as recommended and advertised, i. e., first class and high grade in every way.

There are as many different tastes to satisfy as to touch, tone, &c., in pianos as there are in—in—love. What suits one will not always suit another. What an unhappy world this would be but for that fact! What should we all come to if we all loved one particular woman, or one man, or if one particular piano was the only one that suited all?

A judge of soap or a singer may prefer one or may prefer three makes of pianos, and may say that each one of the three is the best, but happy it is that you may be suited in your taste and in your selection quite as well in some other make.

If soap judges and singers find each of three makes the best, it will be strange if you who are "the people" cannot find some other one make or kind that will satisfy quite as fully your five senses, and also your "good common sense."

Don't suppose from what I say above that I am "sour" because I am "short" of some certain testimonial. I can get what I "reach" for, just as others do. I am satisfied so long as I am able to satisfy my customers, and so long as they freely tell me they are satisfied I shall not "reach" for the testimony of those who never buy, but always sell.

When testimonials alone, no matter how obtained, pay me better in the long run than does the buying of best materials and best workmanship and putting the same into the "Crown" instruments, then I am going to change my course and work a "racket," but not till then, and "the time is not yet" for such a change.

All other makers advertise their pianos and organs as "the best," no matter how inferior and worthless they may be, and this leaves me no chance, as a "modest young man," but to claim for mine that they are "next to the best."

If customers, in making orders, will specify tone (whether loud and brilliant or soft and mellow) and touch (whether easy, medium or hard) they desire, I shall continue in the future, as in the past, to select from stock accordingly, and tune, tone and regulate the instrument to suit the taste of the purchaser as nearly as possible.

Very truly yours, GEO. P. BENT,
Chicago, Ill., U. S. A.

Grunewald Fire.

A FIRE on Monday destroyed the Grunewald Opera House and piano warehouses at New Orleans. At this writing it is impossible to state the loss, which is no doubt covered by insurance. Mr. Theodore Grunewald, a son of Louis Grunewald, the head of the Grunewald Company, is in the city and tells us that he has received no other information than what is published in the daily papers.

—H. B. Fischer, of J. & C. Fischer, is in Detroit to-day.
—Mr. H. M. Brainard, of Cleveland, Ohio, was in town last week.
—Henry Stiver has opened a music store on Park street, Springfield, Mass.
—P. P. Powers, a piano man in business at Neenah, Wis., died on October 22.
—O. A. Kimball, of the Emerson Piano Company, Boston, is in Chicago.
—Mr. Haines, of Haines, Foster & Waldo, Minneapolis, Minn., has retired, the remaining partners continuing as Foster & Waldo.

A. B. CHASE.

IN addition to the display of A. B. Chase pianos at the Chicago world's fair there will be a separate display of A. B. Chase pianos on the ground floor of a large building on Wabash avenue, opposite the Auditorium. Lyon, Potter & Co. will conduct this store as a branch, and on and after May 1, 1893, it will be stocked with a large assortment of A. B. Chase pianos.

The A. B. Chase Company have had a larger trade during September and October than any two months in their history show. September was 30 per cent. in advance of a year ago same month, and October, we learned yesterday, closed equally good.

A STRIKE.

The Truckmen Want an Advance.

AT the busy hour of 4 on Monday afternoon the Piano Movers' Union ordered a strike, and the moving of pianos in this city ceased, except in a few isolated cases and with those firms who have their own teams and cartmen.

Notice was served some weeks ago on the "bosses," as the owners of the piano trucks are called, the demands being the following:

An advance from \$16 to \$18 a week.
Pay during holidays.
No lay offs.
Full allowance during sickness.

It is claimed that the strike was instigated by the bosses Black and McCormick against the following truck owners:

L. Schevehm.	M. Leonard.
J. Curran.	J. Banks.
T. Curran.	W. Burns.

These are the ones who refuse to accede to the demands of the men. About 175 truckmen in New York and Brooklyn are out and the business is at a complete standstill, with the exception of the work performed by a few individual cart owners and by the firms who have their own trucks. These are:

Steinway & Sons,	Weber Piano Company,
Kranich & Bach,	Sohmer & Co.,
Ernst Gabler & Brother.	

Hardman, Peck & Co. have shipping trucks, but employ the "bosses" now involved in the strike in their regular business. Consequently the great bulk of piano houses of New York and Brooklyn is affected by this strike and it comes at an inopportune time.

Yesterday it was rumored that the men would compel all the truckmen of the firms who are running their own teams to join their ranks. This is the usual process. It signifies that the union will compel the non-union men to co-operate with them. How, in this instance, the object can be accomplished is more than we can tell.

The truckmen are now earning more than many skilled workmen in piano factories, for outside of the \$16 pay they receive they have extra jobs, privileges of May movings and many odds and ends to increase their income. We doubt very much whether this strike is a spontaneous one. It may become a serious one. There was a great deal of inconvenience on Monday evening and yesterday, although some firms did not suffer much, as they had sold no pianos and hence required no truckmen.

THE SHAW PIANO.

IT takes a long time to erect and finish a piano factory that is intended to produce high grade instruments, in which necessarily each and every detail requires the most minute attention and careful handling. And yet in spite of such a rule the great Shaw factory at Erie, Pa., which is now completed, was finished in a comparatively short time.

This model factory at Erie is without doubt one of the very busiest spots in the piano industry to-day, the demand for the Shaw piano—a legitimate trade demand—having become so great that the business operates by its own momentum.

The basis of this momentum and the activity resulting from it is the intrinsic merit and the individuality of the Shaw piano. If anyone can tell us, we should like to know a counterpart of the success made by this institution. Where is there a piano of the grade of the Shaw that has risen so rapidly in the estimation of the trade and musicians as the Shaw has?

INSTALMENT DECISION.

The Law in Pennsylvania.

(See Editorial.)

MELLOR & HOENE,

v.

S. S. GILL.

No. 38, March Term, 1892.

Tried before Hon. J. Norman Martin and a jury at Butler, Pa., September 27, 1892.

Appearances:

For plaintiffs Bowser & McCandless.

For defendant, Messrs. Lowry & Christly.

Charles C. Mellor sworn on his own behalf and examined in chief by Mr. Bowser:

Q. Where do you live?

A. Pittsburg.

Q. State if you are one of the firm of Mellor & Hoene, plaintiffs here?

A. I am, sir.

Q. What is your business there?

A. Buying and selling and leasing pianos and organs.

Q. You may state if you knew Leonard Arras of this place.

A. Yes, sir; I know him.

Q. State whether you made a contract with him at any time, or your firm did in regard to a piano.

A. Our firm made a lease with him on December 6, 1889.

Q. Is that in writing?

A. That is in writing, yes, sir.

Q. Was that in reference to the piano in question?

A. Yes, sir.

Q. Was this piano at this time delivered to Mr. Arras?

A. Yes, sir; he was then living in Allegheny, I believe, and subsequently moved to this place, Butler.

Q. Go on and state what the value of that piano would be on January 1 or 2, 1892.

A. Well, of course, it is a little difficult to say without seeing the piano; the value of the piano would depend somewhat upon its condition; at the time Mr. Arras got it it was worth \$335. I suppose if the piano was in reasonably good condition it would be worth about \$250 at the time of the taking.

Q. Have you seen the contract between Arras and your people?

A. Yes, sir; certainly.

(Paper shown witness.)

Q. State whether or not this is the contract?

A. That is the original, yes, sir.

Q. Who has possession of that piano now?

A. I believe Mr. Gill.

Q. You have never had possession of it?

A. No, sir.

Q. Have you ever been paid any of the damages provided in that replevin bond?

A. No, sir.

Plaintiffs' counsel first offers in evidence the lease in this case: Mellor & Hoene, 77 Fifth avenue, Pittsburg. This certifies that L. H. Arras on this 6th day of December, 1889, hired to use of Mellor & Hoene, of 77 Fifth avenue, Pittsburg, Pa., one upright Krakauer Brothers piano, 6199, on the following terms and conditions: "I agree to pay into the hands of Mellor & Hoene \$20 as security money for the good care and safe keeping of said piano while in my possession, said amount of security money payable down. I agree to pay for the use of said piano \$10 every month ensuing the date on the 6th of each successive month for 31½ months. I also agree to make said payment at the office of Mellor & Hoene when due, without notice.

"It is distinctly understood and agreed by me that should I fail to make any one of said payments at the time specified before stated, that I thereby forfeit the said security money paid by me, and that said Mellor & Hoene may enter upon my premises or the premises of any other person or persons where said piano may be found and repossess themselves of said instrument without previous notice or demand. I also agree not to remove said piano out of my premises nor to sublet the same without the written consent of said Mellor & Hoene, or forfeit said security money. I also agree to keep said piano insured in the name and for the use of said Mellor & Hoene at my own expense against loss or damage by fire and water.

"Should I desire at any time during the period of renting the same to purchase the said piano said Mellor & Hoene agree to sell the same to me upon my paying them \$335, &c."

Signed—Leonard Arras, Post office 5th, Market street, below Chartiers street, Allegheny.

(Marked Exhibit "A.")

Plaintiffs' counsel next offers in evidence the receipt and writ in this case, with the return of the sheriff upon the writ. "January 15, 1892, replevied as within I am commanded, and same day property bond given by defendant and property sold and replevy delivered to defendant." So answers William F. Brown, sheriff.

It was agreed by and between counsel on both sides that proof of bonds is not required and is therefore waived in this case.

Cross examination by Mr. Lowry:

Q. Mr. Mellor, who made this contract with Mr. Arras?

A. Mr. Charles D. Walker?

Q. Is this the only contract that was made?

A. Yes, sir, that one in writing.

Q. And in pursuance of that the piano was delivered to Mr. Arras, was it?

A. Yes, sir. I will state that Mr. Walker is one of our employees.

Charles D. Walker, sworn for plaintiffs and examined in chief by Mr. Bowser:

Q. Do you know Leonard Arras and his wife?

A. Yes, sir.

Q. You can state whether or not you are the witness to that paper?

(Exhibit "A" shown to witness.)

A. That is my signature; yes, sir.

Q. Are you the party who made the contract I have just shown you with Mr. Arras?

A. I am.

Q. Who was present when that contract was made?

A. His wife.

Q. Was the contents made known to them at the time?

A. Yes, sir; that is orders—the instructions of the firm are always to do that.

Q. Do you know what the piano was worth that was delivered to them December 6, 1889?

A. \$335.

Q. That was the value of it when delivered?

A. Yes, sir.

Q. In January last what would that piano be worth, in your judgment, the date Gill took it?

A. To the best of my knowledge it would be as Mr. Mellor has stated, about \$250 with fair care and usage.

Cross examination by Mr. Lowry:

Q. Have you seen this piano, Mr. Walker, since it was delivered to Arras?

A. I have not.

Q. Then you don't know what condition it was in last January?

A. No, sir, not to my personal knowledge.

Q. And you don't know from your own knowledge whether it would be worth \$250 at that date or \$50, do you?

A. By fair usage and taking good care of the piano would be worth \$250 at the very least.

Q. That is entirely a guess, so to speak, isn't it?

A. How is that?

Q. That is entirely a guess, isn't it—you say you haven't seen the piano.

A. I say if they had taken good care of the piano, with fair usage, it should be worth \$250.

Q. You say it was on the strength of that paper the piano was delivered to Arras?

A. Yes, sir.

Q. Is that the only contract that was made with him?

A. Yes, sir.

Q. And it was delivered in pursuance of his having signed that paper?

A. Yes, sir.

Charles C. Mellor, recalled for further examination by Mr. Bowser:

Q. State, Mr. Mellor, what, if any, payment of rental Mr. Arras made on that piano?

A. Well, he made various payments.

Q. Can you give the dates and the amounts?

A. Yes, sir; Dec. 6, \$20; Feb. 8, \$10; March 4, \$20.

The Court—I do not see how that is material at this stage of the case.

The witness—June 26, \$20; August 26, \$20; December 11, \$25; April 23, 1891, \$10; July 9, '91, \$10, making in all \$135.

Mr. Bowser:

Q. When was the date of the last payment?

A. July 9, 1891.

Q. How did the amount correspond with the amount that was due at that date; was it all paid up to that date?

A. Oh my, no; with the payment that was made in July it paid about up to what was due the preceding October—November. In other words, at the time this payment was made in July of \$10, making the total payments made \$135, we should at that time have received \$220.

Q. They are back then \$65?

A. No, sir, more than that—about \$85.

Q. Have there been any payments made on it since then?

A. No, sir.

James Wibly, sworn for plaintiffs and examined in chief by Mr. Bowser:

Q. What is your business?

A. Salesman for Mellor & Hoene.

Q. Do you know Edward Arras?

A. Yes, sir.

Q. Do you know S. S. Gill?

A. No, sir, only by sight—I know him by sight.

Q. Did you see the piano in question at any time recently, and if so, when?

A. I saw it December 31, 1891; I saw it last January 4.

Q. What condition was it in?

A. The piano was in very fair condition—very good condition.

Q. What would be the value of the piano then?

A. The piano I should think would be worth as Mr. Mellor and Mr. Walker put it, \$250.

Q. You think that would be the fair market value?

A. Yes, sir.

Q. Was that before Mr. Gill had possession of the piano?

A. Yes, sir.

Q. Did you see Mr. Gill and Mr. Christly, or either of them, in reference to the piano before Gill got possession of it?

A. I saw Mr. Christly January 4.

Q. The attorney of Mr. Gill?

A. Yes, sir.

Q. Did you have any conversation with him about this piano?

A. Yes, sir.

Q. What was it?

A. Well, I came here to get the piano from Mr. Arras; I went out to the house and saw Mrs. Arras; she said Mr. Arras was down street trying to collect some money—

Objected to by defendant's counsel.

The Court—That is not material.

Q. You need not repeat what you said in the absence of Mr. Gill and Mr. Christly—what was your transaction with either Gill or Christly?

A. Why, Mr. Arras took me up to Mr. Christly's office and said for me to see him. So when I was up there Mr. Christly asked to see the contract.

Q. What contract?

A. The lease—the one that is here—you read it over. Mr. Christly read it over and told me that I couldn't get the piano, that the piano had been sold at sheriff's sale and he had bought it in for Mrs. Arras.

Q. For Leonard Arras' wife?

A. Yes, sir, and I couldn't get the piano.
 Q. When was that?
 A. On January 4.
 Q. Did you see Mr. Gill?
 A. I did not.
 Q. Do you know anything further pertaining to the gaining possession of the piano by Gill?
 A. I do not.
 Q. Did you see Gill at any time after that?
 A. No, sir.
 (No cross examination.)
 Leonard Arras sworn for plaintiffs and examined in chief by Mr. Bowser:
 Q. Mr. Arras, where do you live?
 A. I live in Springdale.
 Q. Are you the party, Leonard Arras, named in that contract that has been offered in evidence?
 A. Yes, sir.
 Q. You may state whether or not you received that piano under that contract?
 A. Yes, sir.
 Q. From Mellor & Hoene?
 A. Yes, sir.
 Q. State who has possession of that piano now.
 A. Why, Mr. Gill.
 Q. S. S. Gill?
 A. Yes, sir.
 Q. How did he get possession of that piano?
 Mr. Lowry—If you know?
 Mr. Bowser—Tell what you know of the way he got possession of it?
 A. Why, Mr. Christly—well, he bought it from my wife; that is the way it was.
 Q. Bought it where?
 A. That is—the attorney—that is, my wife's attorneys sold it to Mr. Gill; I didn't know who was going to get the piano or anything about it.
 Q. Is Mr. Christly your wife's attorney?
 A. Yes, sir.
 Q. You say he sold it to Mr. Gill?
 A. Yes, sir.
 Q. What did you hear Mr. Christly say about it?
 A. Why—
 Defendant's counsel objected to any testimony of that kind—anything Mr. Christly may have said in reference to this matter.
 Q. Was Mr. Christly acting for Mr. Gill and for your wife?
 A. Yes, sir.
 Objected to by defendant's counsel.
 Plaintiffs' counsel propose to show what he did with the piano.
 Objected to by defendant's counsel—that is a confidential matter and should not be given in evidence.
 The Court—That would not apply to this witness; it might apply to Mr. Christly's testimony if he were on the stand. If the witness heard the conversation between Mr. Christly and Mr. Gill and Mrs. Arras he may state it.
 Mr. Bowser—Q. Any of that conversation you heard tell it.
 A. Why, of course I was sold out by the sheriff, and this man Wibly came up and wanted to get the piano and mister the only way was to save the \$135, and my wife sold the piano—got her attorney to sell the piano, and that is all I know about it.
 Q. Did she tell the attorney how you held the piano?
 A. How do you mean?
 Q. On this paper here you had from Mellor & Hoene?
 A. Yes, sir; he knew—he read the lease before it was ever sold.
 Q. Did he read the lease before it was sold at sheriff's sale?
 A. Yes, sir.
 Q. Do you know—I mean Christly?
 A. No, sir, he didn't; not before the sheriff's sale.
 Q. Before the sale to Gill though he read it?
 A. Yes, sir.
 Q. What was he to pay for the piano?
 A. Gill.
 The Court—Do you say Mr. Christly read this lease between you and Messrs. Mellor & Hoene before the piano was sold to Gill?
 A. No, sir.
 Q. What do you say?
 A. Mellor & Hoene's agent was there at the time he wanted to get it—the piano.
 Mr. Lowry—When was that?
 A. I couldn't tell you when it was.
 By Mr. Bowser:
 Q. Was it before your wife sold it to Gill? Did Gill and Mr. Christly know what that contract was before your wife sold it?
 A. I don't know if Gill knows it; I know Mr. Christly read it.
 Q. Who came to your wife to get the piano for Gill?
 A. Christly.
 Q. And then before he got it did he know of this contract?
 A. Yes, sir.
 Q. Did he read it?
 A. Yes, sir.
 Q. Now, then, what was Gill to pay your wife for the piano?
 A. One hundred dollars.
 Q. And what else?
 A. And what was due.
 Q. Due whom?
 A. Mellor & Hoene.
 Q. And that is the way he bought it?
 A. I didn't—we didn't state how much was due, but there was due what was due.
 Q. And he was to pay what was due?
 A. Yes, sir.
 Q. State whether or not there was an arrangement whereby Gill was to go down to see Mellor & Hoene?
 A. I don't know anything about that; he told my wife that.
 (Paper shown witness.)
 Q. This is the contract Mr. Christly read?
 A. I couldn't swear to this; I know that man had a lease, and he showed it to Christly is all I know.
 Q. That is the one the agent of Mellor & Hoene had?

A. I don't know exactly if that is the one; if I see it I could. Yes, that is my signature.
 Q. This is the one?
 A. Yes, sir.
 Q. He was to pay what was due Mellor & Hoene when he bought it, and your wife \$100?
 A. Yes, sir.
 Q. And he knew all about the contract?
 A. Yes, sir.
 Cross examination by Mr. Lowry:
 Q. Were you at home?
 A. How's that?
 Q. Were you at home?
 A. I was at home.
 Q. When Gill went over there to get the piano?
 A. No, sir; I guess not.
 Q. Then how do you know what you have been stating here to be true?
 A. I didn't say I knew how Gill bought it; I only know how Christly sold it—how we made the agreement with Christly to sell it.
 Q. Who made the agreement with Christly?
 A. My wife.
 Q. Was there any contract in writing in relation to the sale of that piano?
 A. Nothing but a receipt, that I know of.
 Q. Don't you know as a fact that your wife made a written bill of sale for that piano to Gill?
 A. Not with her knowledge.
 Q. Don't you know that she signed a paper of that kind?
 A. I don't know if she did.
 Q. Were you at home when Gill went over there to get the piano?
 A. No, sir; I wasn't.
 Q. Were you at home when Christly was over at the house?
 A. Yes, sir.
 Q. Didn't Christly when he went to see Mrs. Arras about selling that piano have a paper there that Mrs. Arras signed selling that piano to Gill?
 A. I recollect that he brought a paper; I didn't know what was in it; I didn't know anything about what was in it.
 Q. Didn't you see it?
 A. Well, I couldn't say positive I seen it.
 Q. Wasn't you in the room?
 A. I was right there sitting alongside of him.
 Q. Didn't you hear it read?
 A. I might have forgot it; I can't recollect that any more.
 Q. Do you want to recollect that?
 A. Yes, sir, I would like to if I could; yes, sir.
 Q. When was it this paper, this so-called lease, was shown to Mr. Christly?
 A. I couldn't state the date.
 Q. About when was it?
 A. I couldn't tell you that.
 Q. Do you know anything about it?
 A. I just know I took this agent up to Mr. Christly, but I couldn't state what day; I couldn't state that.
 Q. Was it before the sheriff's sale or after that?
 A. It was after that.
 Q. Was it before Gill bought the piano or after it?
 A. Before.
 Q. You are certain of that?
 A. Yes, sir—yes, sir.
 Re-direct by Mr. Bowser.
 Q. When you together made this contract with Mellor & Hoene with respect to the piano your wife was present?
 A. When I received it?
 Q. When you signed the paper?
 A. I signed the paper.
 Q. With your wife there present?
 A. My wife was in the store; Mr. Walker took me into the office and I signed it in there.
 Q. Your wife knew you held the piano on this paper?
 A. I don't know—I couldn't tell you that, because I didn't tell her anything about it.
 Q. At that time?
 A. Yes, sir.
 Q. She knew it afterward?
 A. Yes, sir.
 Q. She knew it before the alleged sale to Christly—she knew all about it?
 A. Yes, sir.
 Q. And she knew it before the sheriff's sale?
 A. Yes, sir.
 James Wibly recalled for further examination by Mr. Bowser:
 Q. Mr. Wibly, when you were up here in January you stated you saw Leonard Arras?
 A. Yes, sir.
 Q. Was this contract in question here shown Mr. Christly at that time?
 A. Yes, sir.
 Q. Was Leonard Arras with you?
 A. Yes, sir.
 Mrs. Josephine Arras, sworn for plaintiffs and examined in chief by Mr. Bowser:
 Q. Mrs. Arras, who was acting as your attorney when the sale was made for the piano—I mean the sheriff's sale?
 A. Mr. Christly.
 Q. The gentleman here at the counsel table?
 A. Yes, sir.
 Q. Do you know the way your husband held this piano—about this contract?
 A. Yes, sir.
 Q. You knew it was rented to him then—the contract we have shown you knew of that?
 A. Yes.
 Q. Did you know of that before you bought it in at sheriff's sale, or your attorney bought it for you?
 A. I knew he had a contract.
 Q. How did you come to sell the piano? Or did you sell it?
 A. Yes, sir.
 Q. To whom?
 A. S. S. Gill.
 Q. The defendant—this man?

A. Yes, sir.
 Q. How did you come to sell it to him?
 A. Mr. Christly was my attorney and I gave it to him to sell.
 Q. What did Mr. Christly tell you?
 A. He told me he had a man that would buy it.
 Q. What did you tell him you wanted for it?
 A. I told him I wanted \$100 for it.
 Q. And what else?
 A. And \$200 was to be paid on it.
 Q. To whom?
 A. To Mellor & Hoene.
 Q. You told Mr. Christly that, you did?
 A. Yes, sir.
 Q. Did you talk about the contract there with your husband then to him?
 A. I don't remember.
 Q. Did you see Mr. Gill afterward—the defendant—S. S. Gill?
 A. I seen him when he got the piano.
 Q. Did you talk to him about it?
 A. I told him there was some back, and he said he knew all about it.
 Q. Did you tell him how much back?
 A. No, sir.
 Q. When you told him there was some back he told you he knew all about it?
 A. Yes, sir.
 Q. Did you tell him whom it was coming to?
 A. No, sir.
 Q. How did you come to tell him there was some back on the piano?
 A. He made me sign a receipt for what he paid me.
 The Court—Who made you sign it?
 Mr. Lowry—This piano was sold, as a matter of fact, by a written paper. Mr. Gill has a written bill of sale for this piano. And now generally I want to object to anything that was said at the time the piano was delivered, as occurring between Mrs. Arras and Mr. Gill.
 The Court—Assuming that to be true, that there was a bill of sale given, would it not be competent for the plaintiffs in this case to show what took place at the time of the delivery of that instrument, in order to charge Gill with notice of the contract then existing between Arras and Mellor & Hoene? Why would that not be competent?
 Mr. Lowry—That paper, I take it, is for the court to construe. As to whether that contract, or lease, or sale, call it what you will, is a bill of sale or conditional sale; if it needs any construction it is for the court to construe. We take the broad ground it is a conditional sale.
 The Court—We will hear the testimony at present.
 By Mr. Bowser:
 Q. When was it that he paid you this \$100—do you remember?
 A. I don't remember what date; no, sir.
 Q. Did you tell him at the time you paid the \$100 how much was coming to Mellor & Hoene on the piano?
 A. No, sir.
 Q. But you told him you would have to pay that?
 A. I told him there was some back on it; he said he knew all about it.
 The Court—That was Mr. Gill told you that?
 A. Yes, sir; Mr. Gill.
 Mr. Bowser:
 Q. What else did Gill say about it there—do you remember?
 A. He said he was going down that week and perhaps he could get it cheaper.
 Q. Going down to see Mellor & Hoene?
 A. Yes, sir.
 Q. He mentioned that to you there?
 A. Yes, sir.
 Q. Was there anything else he said?
 A. No, sir.
 Cross examination by Mr. Lowry:
 Q. Mrs. Arras, did you sign any paper selling this piano to Gill?
 A. I signed a receipt for the \$100.
 Q. Didn't you sign some other paper than a receipt?
 A. No, sir.
 Q. Are you sure of that?
 A. No, sir.
 Q. Didn't Mr. Christly take a paper over to your house and have you sign it?
 A. I don't recollect if he did—I don't mind; I say I don't mind about it; I only mind of signing the receipt for Gill.
 Q. You say you told Gill there was some money due on this piano and that he said he knew that and he would pay it?
 A. He said he knew all about it; that is all he answered me.
 Q. Is that all he said?
 A. That is all he answered me on that question.
 Q. I thought you stated a moment ago if Mr. Gill didn't say he knew all about it and that he would pay what was back?
 A. Yes, that is what he said; he said he thought he would go down this week and perhaps he would get it cheaper.
 Q. Whatever interest you had in that piano you sold to Gill, did you not?
 A. I gave it to Mr. Christly to sell—he knew how it was to be sold.
 Q. Whatever interest you had in the piano you sold to Gill?
 A. Yes.
 By Mr. Bowser:
 Q. Mr. Christly was your attorney and Gill's also?
 A. He was my attorney.
 Q. Wasn't he acting for Gill there, too?
 A. I couldn't say that.
 Plaintiffs rest in chief.
 Defendant's counsel first offer in evidence judgment entered at No. 309, September Term, 1891, in the Court of Common Pleas of Butler County. Josephine Arras against L. H. Arras. Debt, \$1,400; interest from August 31, 1891, \$3; tax and entry, \$1.50. Entered the first day of Septem-

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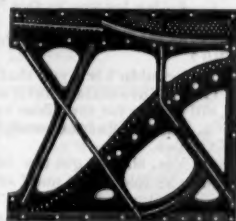
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ber, A. D. 1891. This to be followed by showing the execution was issued on this judgment, levy taken on the execution and sale of the piano to the defendant.

Objected to by plaintiffs' counsel for the reason that under the contract in evidence Leonard Arras had no present interest in the piano in controversy that would make it liable to his execution creditors. Second, because under this contract, whatever it may be construed to be, the purchaser, S. S. Gill, had full knowledge of the terms of the contract and could in no wise be considered an innocent purchaser without notice, and in either view the offer is incompetent.

The Court—For the present the objection is overruled, the court reserving the right to withdraw the evidence from the jury.

Exception sealed at request of plaintiffs' counsel this 27th day of September, A. D. 1892.

[Seal.] J. NORMAN MARTIN, Law Judge.

Defendant's counsel next offered in evidence execution issued on September 1, 1891, No. 187, September Term, 1891, Josephine Arras against L. H. Arras. Debt, \$1,400.

Also the sheriff's return as follows: October 12, 1891, levied on all the right, title and interest and claim of defendant of, in and to one horse, one top buggy, one cart, one set single harness, lot tools, also one piano, one sitting table, &c., and a whole lot of other stuff here. So answers William M. Brown, sheriff.

October 19, 1891, after due notice according to law, the above described personal property to sale and sold at the sum of \$904, that being the highest and best price bidden for the same. So answers William M. Brown, sheriff.

Objected to by plaintiffs' counsel, so far as the sale relates to the piano, for the reason that Leonard Arras had no personal interest in the piano that would make it subject in his hands to an execution on the part of his creditors. Second, because if this paper be a conditional sale, or it matters not what it is, that S. S. Gill, the defendant in this case, or the purchaser at sheriff's sale, had full knowledge of the character of the possession of Leonard Arras and therefore would not be an innocent purchaser in either event.

The Court—The objection for the present is overruled, the court reserving the right to withdraw the offer from consideration of the jury.

Exception sealed for plaintiffs this 27th day of September, A. D. 1892.

[Seal.] J. NORMAN MARTIN, Law Judge.

S. S. Gill sworn for the defendant and examined in chief by Mr. Lowry:

Q. Mr. Gill, you are the defendant in this case?

A. Yes, sir.

Q. You live in Butler?

A. Yes, sir, I board down at the Wick House.

Q. Mr. Gill, state if you purchased this piano from Mrs. Arras?

A. No, sir, Mr. Christly bought the piano; I told him if he would buy it I would take it. I paid Mrs. Arras the money for the piano, though.

Q. When was that?

A. It was the 11th day of January, I think. Jan. 11, 1892.

Q. Who did you pay for the piano?

A. I paid Mrs. Arras.

Q. Where?

A. In her own house, over there, at home in Springdale.

Q. Did she give you a bill of sale or any bill?

A. I got a receipt from her; Mr. Christly had got the bill of sale previous to that.

Q. Who was that bill of sale to?

A. It was to S. S. Gill.

Q. Where is that bill of sale, do you know?

A. Here it is, right here. (Producing paper.)

Q. According to that Mrs. Arras sold that piano to you?

A. Yes, sir.

Defendant's counsel next offers this paper in evidence.

Objected to by plaintiffs' counsel—that the execution had not been proved.

By Mr. Lowry:

Paper shown witness.

Q. Is that your signature, Mr. Gill?

A. Yes, sir.

Objection to the admission of the paper withdrawn by plaintiffs' counsel.

Paper read in evidence by Mr. Lowry: Butler, Pa., January 11, 1892.—Article of agreement made this day and entered into by and between Josephine Arras, of Butler, Pa., and S. S. Gill, of the same place. Witnesseth, That the said Josephine Arras sold to S. S. Gill one upright piano, Krakauer Brothers' make, with privilege to take the same away same day if \$100 be paid in hand when taken.

Signed—Josephine Arras, S. S. Gill.

January 11, 1892.—Received from S. S. Gill for piano \$100.

Signed—Josephine Arras.

Marked Exhibit "D."

Q. When you went to Arras' house to pay for the piano, to take it away, did you take it away at the time you paid for it?

A. Yes, sir; I had it in the sleigh before I paid for it.

Q. You heard Mrs. Arras state while she was upon the stand a conversation between her and yourself?

A. Yes, sir.

Q. You heard her state that you said to her at that time that there was so much money back on this piano coming to Mellor & Hoene, and you would pay it?

A. Yes, sir; I heard her say that; I didn't say I would pay it; she didn't say the amount; she said there was some back.

Q. Did she say whom to?

A. No, I think not; but she said there was some back, yes, she did; she didn't say whom to, either, but she said there was some back; I don't think she said—I ain't positive about that—she said there was some back on the piano.

Q. What did you reply to that?

A. Well, I told her that the sheriff's claim—the sheriff's sale would cut that out, that I bought the piano and I expected the sheriff's sale to be good.

Q. You told her that?

A. Yes, sir, and I would take it that way; I thought the sale would hold good.

Q. As a matter of fact you didn't state to her—Objected to as leading.

Q. Did you state to Mrs. Arras at that time that you knew there was certain money back, and that you would see Mellor & Hoene and arrange with them?

A. I stated I knew there was some back, but there was no amount mentioned.

Q. Did you state to her that you would see Mellor & Hoene, and that you would settle with them or anything about that?

A. No, sir; I may have told her I was going to Pittsburg, for I go down there every once in a while and stay over Sunday. I might have told her I was going down. I didn't tell her I was going to see Mellor & Hoene, because I go down Saturday evening and stay over Sunday. I went down just a few days after that. It is the time of year I didn't do anything, only stay around the house in Butler.

Cross examination by Mr. Bowser:

Q. Are you a married man?

A. No, sir.

Q. Have you this piano yet?

A. Yes, sir.

Q. Where have you it?

A. It is over at my partner's house, Mr. Bernard's.

Q. Is Christly your attorney?

A. Yes, sir.

Q. Acting for you in this?

A. Yes, sir.

Q. As a matter of fact, when did you sign this paper, Mr. Gill?

A. I couldn't tell you that.

Q. You have stated that it was before, that Mr. Christly had a bill of sale for the piano before you signed the receipt?

A. Before I got the receipt?

Q. Yes.

A. Yes, sir; he got the bill of sale, I think, in the forenoon; he told me at noon and I went over in the afternoon and got the piano.

Q. Did you sign it on that day, this bill of sale?

A. Well, I don't know; it was along about that time. I don't remember whether it was just that day or not; I don't remember whether I signed it that day or not; I wouldn't be positive about that.

Q. You don't know?

A. I wouldn't say sure.

Q. Did you know of the sheriff's sale?

A. I did.

Q. Did you know that Mrs. Arras was buying this piano?

A. Not until after it was over. I didn't know anything about it until the sale was over.

Q. How soon after it was over did you know of it?

A. I don't know the dates of the sheriff's sale. I didn't pay any attention to the sale at all.

Q. Do you know who bought this piano in for Mrs. Arras?

A. No, sir; I wasn't there.

Q. When did you first hear?

A. I didn't know but that she bid it in herself.

Q. When did you first think of buying this piano?

A. Mr. Christly and I were talking about it. I don't know whether before or after the sheriff's sale.

Q. Didn't you and Mr. Christly talk about it before the sheriff's sale?

A. Not that I know of.

Q. Now, just think about it?

A. I know I didn't, because I didn't know anything about the sheriff's sale.

Q. You and Mr. Christly were talking about this piano after the sheriff's sale?

A. Yes.

Q. You say you knew there was money due Mellor & Hoene on it?

A. I knew from what Mr. Christly said there was some money back on the piano; I don't know as he stated the amount; I don't know as I heard the amount.

Q. Mr. Christly was looking up the matter for you and putting it in shape?

A. Yes, he was my attorney.

Q. Did he show you the contract between Mellor & Hoene?

A. No, sir; I never saw it.

Q. He told you of it, though?

A. Yes, sir.

Q. He told you he had seen it?

A. Well, I don't know as he said he had seen it; I don't know about that; I suppose, of course, he had; I didn't know anything about that.

Q. Your talk with him before about the piano, that there was some due on it, was before January 11?

A. Yes, sir.

Q. How much did Christly tell you there was due on the piano?

A. I don't know as he told me; I don't remember if he did tell me the amount; I don't know whether he did or not; I found it out afterward what it was.

Q. And when you went over on the 11th and took this receipt and paid the \$100 Mrs. Arras told you there was money due on the piano?

A. Yes, sir; she said there was some back on the piano.

Q. And didn't you tell her you knew all about it?

A. Yes, sir. I don't know whether I expressed myself in that way or not. I understood there was some back on the piano; yes, sir.

Q. Was this purchase by you alone or was Christly interested in the purchase?

A. Christly purchased it for me. I told him if he could get it to take it.

Q. Then it was for you individually?

A. Yes, sir.

Q. Christly had no interest?

A. No, sir; he bought it for me.

Q. When you signed this paper was S. S. Gill written in there?

Paper shown witness.

A. Yes, sir.

Q. It was?

A. Yes, sir.

Proofs closed.

Court adjourned to meet to-morrow at 9 A. M.

Charge of the Court.

WEDNESDAY, September 28, 1892.

GENTLEMEN OF THE JURY—The main contention in this case has been on the construction of the contract between Mellor & Hoene and Leonard H. Arras. You have heard the contention as to the construction of that, the contention being whether it should be construed to be a bailment of this piano or a conditional sale of the piano. If it were a conditional sale then the sale by the sheriff of this piano would have divested the title of Mellor & Hoene in it, and the piano would have been taken by Mr. Gill without the right of Mellor & Hoene to recover it in this proceeding.

An examination of the paper in question, after hearing the argument in this case, has led me to the conclusion that this paper is evidence of a bailment of the piano and not a conditional sale. This being a bailment, the title of Mellor & Hoene in the piano could not be divested or taken away by the sheriff's sale nor by any private sale that might be made of the piano. So that the title which they had in it at and before the time that they executed this contract they still have in that piano, and consequently they have a right to recover the piano in this proceeding. That being the conclusion of the court on the construction of that contract, I say to you you must in this proceeding find a verdict for the plaintiff in this case.

You have heard it stated, and had it shown by the return of the sheriff, that Mr. Gill, the defendant, gave to the sheriff a property bond and kept the piano. The piano then has not been delivered to Mellor & Hoene, the plaintiffs. In finding the amount of the verdict which you should give them it is your duty to find from the evidence the value of the piano at the time of the taking, that was January 11, 1892. What was the value of the piano at that time? Whatever you conclude was the value at that time should be awarded to the plaintiffs as damages. And in addition to that the plaintiffs are entitled to recover damage for the retention of the property from that until the present time.

In this case I would say to you that the proper measure for the damage for retention of the property would be the interest from January 11, 1892, to the present time or whatever you may conclude to have been the value of the property at that time. The law provides that in a replevin case of this character, where the plaintiffs recover, they should recover damages for the taking and damages for the retention of the property. The measure of the damages for the taking on what would be the value of the property January 11, 1892, and the damage for the retention would properly be the interest on the value of the property January 11, 1892, from that time up until the present time. From the evidence, then, you will arrive at what you consider the value January 11, 1892, and find the damage up until the present time, add them together and return that as your verdict in this case.

The defence has submitted this point and upon which it asks me to instruct you.

"That the paper offered in evidence by the plaintiffs and under which they claim title to the piano is, in law, a conditional sale, and that the piano having been levied upon by the sheriff and sold as the property of said Arras, and purchased by an execution creditor of said Arras, said creditor purchaser acquired a good title and could transmit the same to defendant."

Answer.—This point is not affirmed. The court is of opinion that the paper in question is evidence of a bailment of the piano, and therefore plaintiffs' title therein would not be affected by the sheriff's sale. This is, in substance, gentlemen, what I have already said to you. You may now take the case.

Same day in open court, before the verdict is rendered by jury, defendant's counsel excepts to the answer of the court to defendant's point and to the general charge of the court, and a bill is sealed accordingly.

J. NORMAN MARTIN,
Law Judge.

[Seal.]

Verdict rendered for plaintiffs in the sum of \$156.42.

And now, October 5, 1892, I hereby certify that the foregoing is a true and correct copy of my stenographic notes taken at time and place mentioned in the above entitled cause.

ARTHUR D. MORNES,
Official Stenographer.

[Seal.]

—A thief entered the music store of E. Winter at Kingston, N. Y., on the 24th ult., and stole the sum of \$4.96, which was all there was to be had.

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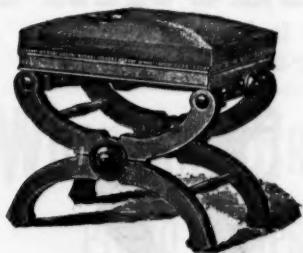
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BOSTON TRADE.

BOSTON OFFICE MUSICAL COURIER, }
32 WEST STREET, }
BOSTON, October 29, 1902. }

IT is very pleasant to recall that within the past six weeks a very decided change has taken place in the retail business outlook here.

There were two features in connection with the fall months that made it seem almost probable that trade might not be up to former years, the Columbian festivities and the Presidential election; but, contrary to the expectation of perhaps a majority of the merchants, the general business has been better.

Without going into the doings of any special house or number of houses in confirmation of this fact, we give the statement made by the two largest movers of pianos in Boston, to the effect that during September and October more pianos have been taken from the warerooms than in any two months in the history of their business. They would have no reason for exaggerating this statement, and we give it for the actual facts.

The most important event occurring last week was the varnishers' strike at the factory of Ivers & Pond. The features attending this strike are extremely peculiar and may possibly have a future bearing of vast importance to the piano manufacturers.

Ivers & Pond were not aware that any dissatisfaction existed among their men, as in the varnish department most were on piece work and making good wages, as the prices paid were as high as any of the other factories were paying. On Friday last, however, a demand was made on the firm for nine hours a day and more pay, and the demand was made by piece workers and union men. The conditions were not entertained by Ivers & Pond for a moment, and some 20 odd out of 35 varnishers quit work, of which number but three were day laborers and all of them union men.

The very singular part of the proceedings is that the piece workers have absolutely nothing to gain by a time concession, as far as hours are concerned, their time being regulated entirely by the quantity of work on hand and their personal disposition in the matter. If successful in a strike for reduction of time with the same pay, they could possibly gain prices for their work based on the advancement which ten hours' pay for nine hours' work would give the day laborer.

It may be that this is the first of a concerted movement of the union to force the factors here to a nine hour system.

There is a feeling of uneasiness among the manufacturers. This occurrence, happening as it does in the midst of their busiest season, when probably not a factory in the city but is 'way behind in orders, places the matter in a very serious light.

Ivers & Pond are firm as a rock in their determination not to concede the demands, and with the assistance of the varnishers who are stanch to them, and new men who will be taken on, anticipate no further trouble, and will continue with their work and shipments the same as usual.

The Lawrence & Son Piano Company, of Marietta, Ohio, have established an agency in Boston and will have their pianos on sale at 32 West street in the salesroom of L. H. Ross & Co., the music publishers.

Mr. Fred White, who has been the agent for the Lawrence pianos at Taunton, Mass., will have charge of the Boston salesroom.

These instruments have an established reputation of a reliable character here in Boston, where they were formerly made, and the move to again place them in this market under so favorable conditions is a good one.

Mr. Crosby, the president, and Mr. D. P. Bosworth, the treasurer of the Lawrence & Son Piano Company, have been in the city for a few days consummating the arrangement noted above.

They are evidently pretty well behind on orders at the Emerson factory. One customer has been trying to get his goods for some time and wrote as follows, thinking that maybe a poetical jingle might help matters: "Send those pianos at once, at once. Send those pianos at once."

The Emerson people continue to find customers for their grands.

The niece of ex-Governor Ames purchased on Saturday a very handsome parlor grand for her use.

The reason why that crowd for the last few days have been so interestedly gazing into the front window of the Estey warerooms is that a chair made from the rails of an old fence behind which the First Vermont Brigade fought at the battle of Gettysburg is there on exhibition.

Gov. Levi K. Fuller, on a trip to the battlefield, purchased the rails and had them shipped to Vermont, and Mr. Samuel Hayward made them into a chair for the Governor, who presented it to the Sedgwick Post, G. A. R., No. 8, of Vermont Department.

In the Mason & Hamlin warerooms they are quietly handling the fall trade and are well satisfied with the future outlook.

The Wisner pianos are with the Mason & Hamlin and show up in excellent form. If they could talk they would

in all probability affirm that they are mighty well pleased with the good company they are in.

Mr. Woodford, of Hallet & Davis, is moving from his summer residence back to the city.

Young Mr. Cook, who can generally be found in the Hallet & Davis salesroom, has just returned from a business trip out through the State.

Alexander Steinert received on Saturday a letter from Mrs. Joachim, the wife of the celebrated violinist, expressing the pleasure she derived from her visit to Vienna, which was taken expressly to witness Mr. M. Steinert's collection of ancient instruments.

Fred. H. Sander is out with a handsome new catalogue of music boxes, and what an array! Symphonion, polyphone, sibellion, orgue flutina, kallistone, aristophone, Gem organs, concert organs, accordions and music novelties in various shapes.

A musical beer mug is among the novelties. It plays two tunes when lifted. How would "Father, Dear Father, Come Home With Me Now" and "Where is My Wandering Boy To-Night" answer? It wouldn't be a bad scheme for the W. C. T. U. to get control of the production of these mugs and work them in conjunction with the Salvation Army. Properly applied they should be very effective.

Mr. Sander's catalogue is very unique and full of interest. Send for one.

Pianos in Canton.

Pianos are now manufactured in Canton. Through the untiring efforts of J. H. Werner, the piano manufactory of Meuser & Co., of New York city, has been secured for Canton and is now in operation in Crystal Park with a force of 10 men. The factory is in the old National wringer building. The force will be increased as rapidly as possible.

The company manufactures a high grade upright piano. Many local dealers have visited the works and inspected the instruments and report them excellent.

The firm consists of H. C. Meuser and A. F. Goldschmidt. All piano are branded "Canton, Ohio."

THIS we take from the Canton, Ohio, "Repository," and to it add that August Goldschmidt was formerly a tone regulator with Decker Brothers and subsequently with Weser Brothers, and that H. C. Meuser was formerly occupied in a similar capacity with Sohmer & Co. and Malcolm Love & Co.

—Wm. H. Keller, of Easton, Pa., has taken the Gildemeester & Kroeger piano for his section.

—The B. Dreher's Son Company, of Cleveland, Ohio, have opened a branch store at 556 Pearl street, where they will carry a complete stock.

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Charles N. Stimpson.

It may be mentioned of Mr. Charles N. Stimpson, of Westfield, Mass., that he can rightfully claim to be the veteran piano leg builder of this country, as for over 40 years he has been identified with that branch of the business. It was he who conceived the idea of using a carved instead of the old-fashioned octagon shaped leg, and among his first customers were Steinway & Sons, Albert Weber, Chickering & Sons, Hazelton Brothers and other concerns, to-day of great magnitude, then in their infancy.

But few men living to-day have such a thorough knowledge of the history of piano building a quarter of a century ago as Mr. Stimpson. He was intimately associated with all of the principal makers and handled their goods, buying them or exchanging legs for them, and in addition to his regular manufacturing business he did an extensive piano trade, both wholesale and retail. Some of the best agents that these long established houses have to-day were started by Mr. Stimpson, who had earned a reputation for fudging a piano, and whose advice was sought by dealers as to what make of instruments would be best for them to handle, and in this way he had the placing of a great many orders and as well the selecting of pianos for individual use.

For some years past Mr. Stimpson has given his entire attention to the manufacturing of legs and trusses, and has a plant in Westfield that in point of capacity exceeds any other devoted entirely to that industry.

Most of the machinery in the factory has been created by Mr. Stimpson for this special work, and probably cannot be duplicated in any factory in the country.

He is doing a very large business and attributes his growth and success to his ability in designing, for one thing; for he does not make a single style that did not originate with himself, and he is continually at work to produce something new in the way of a truss and yet have it suggestive of what it is intended for, an article of support. Then the clean and well finished manner in which all goods are turned out, made possible by the special machinery which we have alluded to, is another item, but there is one feature which probably has contributed more than any other to Mr. Stimpson's popularity with the piano manufacturer, and

that is the thoroughly seasoned lumber which enters into all of his work. His numerous dry houses, with a capacity for thousands of feet, give him material he knows beyond doubt can be depended upon to stand without checking in any climate to which it may be sent.

A year's supply is always kept ahead, in not only the common but in the fancy woods. This is an important item for manufacturers to know, as much expense is involved; for many of them would have to carry three or four times more stock than would be necessary were they obliged to have it season on their hands before it could be used with safety.

In unique designs, clean, well finished work and carefully selected and thoroughly seasoned material Mr. Stimpson stands at the top of the list.

The Hamilton Organ.

THE Hamilton organ is an instrument which, though it has been before the public but a comparatively short time, has already won for itself a position of high rank. Time was when a new instrument must needs go through tiresome years of trial and test before its merits could be developed to a sufficient extent to claim recognition from the trade, when the prejudice against a new competitor for favor was so strong that it had to be literally lived down. Within the last decade, or more strictly speaking within the last five years, these old conditions have been supplanted by a set of circumstances which make it possible to introduce an article under auspices which command respect and attention at once, provided only that the object itself shall possess inherent virtues that embrace the most modern ideas of the construction of things of its class, together with some special points of excellence that attract particular notice.

The Hamilton organ, manufactured by the Hamilton Organ Company, of Chicago, Ill., falls within the latter category, and per consequence has made for itself friends and admirers, purchasers and praisers wherever it has been seen and heard, and more particularly wherever it has been carefully and intelligently examined by those qualified to pass judgment of an expert nature.

The factory at Nos. 85, 87 and 89 Henry street, near Canal and Fourteenth streets, Chicago, is a structure

specially erected for the manufacture of organs, and contains every modern feature of an establishment built with capital and intelligence to cope with the present high standard of organ making at a minimum of cost. The instruments are dressed in exteriors ranging from the conventional designs of cabinet organs to the greatly elaborated architectural cases that have made the parlor organ of to-day an object of ornamental beauty as well as a musical instrument of musical excellence.

Style 523, a high topper, and Style 623, a chapel, are worthy of notice by those who will post themselves from a catalogue. Style 123, of plainer show, meets the requirements of an everyday "seller." All of those styles above mentioned are the fundamental designs of cases the interiors of which are increased as to sets of reeds and mechanical appliances until they range from this simple combination in 123:

Four sets of reeds of $3\frac{1}{2}$ octaves each; eight stops as follows: Diapason, 8 feet; melodia, 8 feet; viola, 4 feet; celeste, 8 feet; dulciana, 8 feet; dolce, 8 feet; bass forte; treble forte; also has knee swell and grand organ.

To this elaborate make-up of Style 627:

Seven sets of reeds, four sets of $2\frac{1}{2}$ octaves each, two sets of 8 octaves each and one set of powerful sub-bass reeds; fifteen stops as follows: Diapason, 8 feet; melodia, 8 feet; viola, 4 feet; flute, 4 feet; celeste, 8 feet; cello, 16 feet; violetta, 4 feet; dulciana, 8 feet; dolce, 8 feet; sub-bass, 16 feet; bass forte, treble forte, bass coupler, treble coupler, vox humana. Also has knee swell and grand organ.

To any practical dealer the Hamilton organ presents possibilities as a sterling instrument that will make a thorough investigation of its claims a matter worthy of serious consideration.

—Colonel Moore, of Boston, is running for the Legislature.

—Henry Ziegler, of Steinway & Sons, returned from Europe last Saturday.

—Mr. Melville Clark, of Messrs. Story & Clark, will sail from New York for England on November 8.

—M. R. Slocum, traveling for Hallett & Cumston, Boston, left New York Monday for an extended Western trip.

—Robert S. Holmes, of Lansing, Mich., will remain East for some time to take vocal lessons. He is a son of W. S. Holmes, the Lansing piano man.

—J. Burns Brown, of the A. B. Chase Company, and T. F. Mullaney, of Lyon & Henly, were both traveling in Eastern Pennsylvania last week.

W. H. WILLIAMS, Pres.

W. THATCHER, Vice-Pres.

A. S. WILLIAMS, Sec. and Treas.

THE ASTORIA VENEER MILLS.

MANUFACTURERS AND DEALERS IN

All Kinds of Cut & Sawed Veneers.

This company make a specialty of the manufacturing of Poplar and Walnut Lumber for the use of the Piano and Organ Trades. Catalogues mailed on application.

GENERAL OFFICES: 120 East Thirteenth Street, New York City.

CHAS. P. BOWLBY,

Manufacturer of the Celebrated

PRINCESS ORGANS,

5, 6 and 7 Octaves,

WASHINGTON, N. J., U. S. A.

WOOD AND BRASS PIANO STOOLS,

PIANO LAMPS, MUSIC RACKS, &c.

New Styles.

New Prices.

Send for our NEW CATALOGUE.

THE CHAS. PARKER CO.,

MERIDEN, CONN.

S. J. ALBRIGHT,

DEALER IN FINE

PIANO AND CABINET

WOODS & VENEERS

OF EVERY DESCRIPTION,

204 CENTRE STREET,

(Formerly occupied by DANIELS & Co.)

NEW YORK.

DAVENPORT & TREACY,

Piano Plates

—AND—

PIANO HARDWARE,

Avenue D and 11th Street,

NEW YORK.

Metcalf Piano Co.,
Rochester, N. Y.

U. S. and Foreign

PATENTS.

GEO. H. CHANDLEE,

Atlantic Building, WASHINGTON, D. C.

STEGE & CO.,

MANUFACTURERS OF
PIANOS,

Containing the Techniphone Attachment.

This attachment is undoubtedly the best thing ever introduced for the preservation of the piano and for the benefit of the student.

FACTORIES AT COLUMBIA HEIGHTS.

OFFICE AND WAREHOUSES

Cor. Jackson St. and Wabash Ave., Chicago, Ill.

All mail should be sent to the office.

Send for Catalogue.

GROLLMAN MFG. CO.,

MANUFACTURERS OF



Fifteenth and Throop Sts.,
CHICAGO.

IN PREPARATION NOW:

ROST'S
DIRECTORY

... OF THE ...

MUSIC TRADE

IN THE UNITED STATES.

1898.

LARGEST AND MOST COMPLETE LIST EVER
PUBLISHED OF DEALERS, MANU-
FACTURERS AND AGENTS.

A BOOK NECESSARY FOR EVERY PERSON
ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

For advertising rates and further particulars address
O. HAUTER,
116 East 59th St., New York City.

CARPENTER
ORGANS.

We want to open correspondence with
reliable dealers who can use a strictly
HIGH GRADE Organ. Ample territory
and strict protection guaranteed.

We cordially invite the Trade to visit
our factory, reached in six hours from
New York City.

E. P. CARPENTER COMPANY,
Brattleboro, Vt., U. S. A.

WHAT THE MATTER IS.

"PRINTERS' INK," the weekly paper that is published by Geo. P. Rowell & Co., the advertising agents, in a recent issue said: "Every advertising medium indorses every advertisement admitted to its columns." A correspondent of that paper sends them this paragraph with the Beatty advertisement published in "Printers' Ink" pasted below. This is the Beatty advertisement:

PIANOS, ORGANS, in exchange for space. Dan'l F. Beatty, Washington, N. J.

The editor of "Printers' Ink" in a subsequent issue says that he would like to know what is the matter with the Beatty advertisement, so THE MUSICAL COURIER, which is always accommodating, hereby informs him that in publishing such an advertisement he is committing a moral crime and is aiding an irresponsible man to foist worthless things which he calls musical instruments upon the public, and that he is either not living up to his own precept through ignorance, or else is voluntarily violating it for the sake of small gain.

The matter with the Beatty advertisement is that if "Printers' Ink" possesses its claimed power it may induce some illy posted newspaper to exchange space for an advertisement of Beatty's so-called pianos and organs, and through these advertisements, which, according to "Printers' Ink," the publisher will indorse, others will be misled and scooped in by a swindle that has already received severe treatment at the hands of the Government.

It is barely possible that "Printers' Ink" may be influenced by the action of the Post Office Department which has refused to deliver registered letters to Daniel F. Beatty, of Washington, N. J., even though it is conducting a fight against that department for the exclusion of itself from the mails as second-class matter. Leaving entirely aside the merits of that case, "Printers' Ink" must recognize the propriety of the refusal of the postal authorities to handle registered mail for an individual who, upon thorough investigation, has been found to obtain money upon false pretenses, who conducts a scheme which has for its one purpose the getting of money without giving any return, and who for years has been known in the trade upon which he is a blot as a fraud and a swindler of the cheapest, beat advertised order.

That is what is the matter, and if the editor and the publishers of "Printers' Ink" have one jot of sincerity in their statement that "every advertising medium indorses every advertisement admitted to its columns" they will throw out Beatty's advertisement at once. And what is more, the firm of Geo. P. Rowell & Co. will refuse to handle Beatty matter if they wish to enjoy the respect of legitimate piano and organ houses, who as a class are among the heaviest advertisers in this country.

We do not believe they will do it. We have before called attention to their publication of Beatty advertisements and they have continued. Either they have not investigated the charges against Beatty, which it was their plain duty to do when they were told of the character of his enterprise, or else they have investigated them and willingly continue to place before their readers a fraud. It is bad enough when Beatty deceives the people through direct advertising in regular publications. It is infinitely worse when a publication purporting to be issued in the interest of newspapers aids Beatty to place his advertisement. The case cannot be more plainly stated than this, and if "Printers' Ink" and Geo. P. Rowell & Co. continue to ignore this warning they will, with the assist-

ance of THE MUSICAL COURIER, lose every dollar's worth of business that they handle for the legitimate piano and organ trade.

WILLIAM STEINWAY'S SPEECH.

THE mass meeting of the German-American Democrats at the Cooper Union on Thursday night last was a political demonstration of unusual importance, and was attended inside and outside of the hall by over 20,000 persons.

One of the great speeches of the evening was delivered by Mr. William Steinway, who was the chairman of the meeting. Hon. Grover Cleveland and Hon. Carl Schurz also spoke. Mr. Steinway said:

LADIES AND GENTLEMEN—Permit me to thank you for the honor bestowed in selecting me as your chairman of this grand demonstration of German-American citizens in favor of tariff reform and its chief standard bearers—Grover Cleveland and Adlai E. Stevenson.

It is particularly gratifying that the German speaking element of this metropolitan city has assembled in and around this building to-night in such imposing numbers, thereby manifesting such deep interest in the important issues of this campaign; for Germans are not held to any great extent by party ties, but think and act for themselves.

It is not within my province to make a set speech or to dwell at length upon the salient and unanswerable reasons why every true patriot should vote for Cleveland and Stevenson. The eminent speakers who succeed me will do that more forcibly and eloquently than I can. I am especially grateful to have the opportunity to preside on this occasion, for the reason that I have personally and intimately known your candidate for President, Grover Cleveland, for a period that dates back to the year 1856 in the city of Buffalo.

It is, indeed, a remarkable thing for us to contemplate that the institutions of this country are so beneficent that one can by force of ability and honesty, independently of blood or lineage, arise from one eminent position to another, and then achieve the esteem and confidence which only true merit deserves.

I need not recall to you the many responsible and exalted positions that the gratitude and appreciation of his fellow citizens have called upon him to fill. His spotless integrity, consistency, manhood and sound judgment have enabled him to earn the highest eulogies in executive administration.

Before closing permit me to say a few words upon one of the chief issues of this campaign. As a manufacturer of forty years' standing, employing a large number of skilled, intelligent workmen, between whom and myself exist the most harmonious relations, I think I am competent to speak.

I have for many years made the condition of manufacturers and workmen in America and Europe a special study, and do not hesitate to say that in view of American enterprise, energy, the best machinery, the high intelligence and great working capacity of workmen in our American manufacturing, we ought to successfully compete with any other nation.

Unfortunately we are hindered and obstructed. The McKinley bill, with its enormities and abnormities, has drawn a veritable Chinese wall around us, and has not only not resulted in any advance of wages, but has made nearly all articles dearer to the consumer, and, last but not least, has made the world's markets inaccessible to American manufacturers by enormously increasing the cost of raw material and such partly manufactured articles as are not produced in this country, yet enter into its manufactured goods.

I have been a life long Democrat, and I am in favor of a reasonable protection, which protects alike American manufacturers, workmen and the American public.

I am convinced, however, and no doubt you are, that two years' experience with the McKinley tariff has opened the eyes of the American people, and I trust that the 8th day of November next will witness a signal triumph and sweeping victory for Grover Cleveland and Adlai E. Stevenson and tariff reform.

CENSUS STATISTICS.

A Mass of Nonsense.

ARE we never to have any reliable statistics issued by the States or the National Government? Are recklessness, carelessness, indifference to truth and propagation of nonsense and self contradiction never to cease?

The latest specimen before us is nothing less than the United States census just issuing—department of manufactures. Bulletins are now sent out at irregular intervals, and in consequence only certain sections or classifications can be touched upon. But these are sufficient to illustrate how grossly absurd and ridiculous the whole scheme is, for we judge generalities by particulars, and there can be no question that if the music trade industry as treated in the census is an example, all other industries are in an equally deplorable state of misrepresentation.

For instance, according to this comprehensive Governmental document the number of musical instrument manufacturing establishments in this city in 1880 was 82, and the number in 1890 74; that is, we lost 8 establishments. The 82 in operation in 1880 had a capital invested of \$4,808,895, but the 74 have nearly double as much, viz., \$8,115,584. The stock used by those of 1880—the 82—was \$3,087,346, whereas the 74 manufacturers of 1890, with nearly double the capital, used stock of a value of \$4,833,666, or a difference of \$1,746,320.

In 1880 the average yearly earnings of a man in one of our musical instrument factories—say pianos—was \$850.78. In 1890 it was \$772.18, a loss of \$78.60. What's the matter with Mr. Peck's report now?

There can be very little reliance placed upon any section of this work. Here is for instance the city of Augusta, Ga.: \$14,675 of capital is employed and \$9,224 were paid in 1890 for wages and yet there is NOT ONE MUSICAL INSTRUMENT MANUFACTURING CONCERN IN THE CITY, NOR WAS THERE ONE IN 1890. Such rot!

Ludwig & Co. is the Firm.

A WRITER from Louisville, Ky., sends us the following, dated October 28:

Can you tell me where and by whom the Ludwig piano is manufactured, and about what its standing is? Thanking you in advance I beg to remain,
Very truly,
JAS. LANG,
714 Seventh street.

The Ludwig piano is made by Ludwig & Co., 702 and 704 East 148th street, New York city, and the standing of the piano is excellent.

—G. A. Barlow, of Trenton, N. J., met with an accident recently and is laid up.

—Wm. Shoemaker, of Farmington, Ill., has joined Henry Newman in the music business at Charleston, Ill.

—Guernsey Brothers, of Scranton, Pa., have dissolved, H. M. Guernsey continuing under the old name.

—A. B. Smith & Co., of Haverhill, Mass., suffered a loss of \$2,000 by fire caused by the overturning of an oil stove on the 28th ult. They were insured for \$1,000.

—Daniel J. Sullivan, of New Bedford, Mass., has moved to a larger store at 123 Fourth street, where he will continue to push the Woodward & Brown pianos.

—The executor of the estate of the late James W. Frye, the old piano manufacturer, is at law over the payment of taxes under the recently passed Collateral Inheritance Tax Law.

—The secretary of the Piano Makers' Union warns business men that no journal will be published this year in connection with the union's annual ball and that all solicitors for its advertising are swindlers.

—Bronson Brothers, Painted Post, N. Y., have just gone into the piano and organ business. The firm are general traders, with a large local patronage and large capital. They will handle the A. B. Chase piano.

—The stock of organs and pianos of Hudson & Booth, of Columbia, Pa., has been purchased at sheriff's sale by the Standard Sewing Machine Company, execution creditors, for \$640.50.

—An incendiary fire was started one day last week at the store of the Soule Piano Company at New Bedford, Mass. It was discovered before much damage was done.

P. J. GILDEMEESTER, FOR MANY YEARS MANAGING PARTNER OF MESSRS. CHICKERING & SONS.

Gildemeester & Kroeger

HENRY KROEGER, FOR TWENTY YEARS SUPERINTENDENT OF FACTORIES OF MESSRS. STEINWAY & SONS.

Second Avenue and Twenty-first Street, New York.

STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.



A SWEET, SONOROUS TONE OF
WONDERFUL POWER ENTIRELY
WITHOUT METALLIC QUALITY
PRODUCED BY THIS WIRE.

SUBERS' COMPOUND PIANO WIRE.

LAWRENCE A. SUBERS, Inventor,

Hotel Kensington, Fifth Ave. and Fifteenth St., New York.



CARL
FISCHER,

6 Fourth Ave., New York,

Sole Agent for the United States for the

FAMOUS

F. BESSON & CO.,

LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.
Some of the Many Specialties I represent: E. RITTERHAUSSEN (Berlin), Boehm System Flutes; Collin-Mazzini, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Pecatte (Paris) and Suss Celebrated Violin Bows.

JOHN COPCUTT.

ESTABLISHED 1832.

WM. BOOTH.

BLISTERED WALNUT, MAHOGANY,
ENGLISH BROWN OAK and
PIANO MANUFACTURERS' VENEERS
IN ALL VARIETIES.

J. COPCUTT & CO.,

432 to 440 Washington St., cor. Desbrosses St., NEW YORK.

PETIT
BIJOU

It will pay you to handle them.
A MARVEL IN CONSTRUCTION, TONE AND
POWER, CONSIDERING THEIR SIZE
AND PRICE.

Just what is required for small rooms,
flats and for renting.

PETIT BIJOU PIANO CO.,
10 East 15th Street, NEW YORK.

6½
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PIANO

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST - CLASS ACTIONS

FOR UPRIGHT PIANOS.

FORT LEE, - NEW JERSEY.

R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet



OVER
100,000 PAIRS IN
USE.

ALBANY, N. Y.

Send for Catalogue.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, 357 WEST FORTIETH STREET.

S. S. STEWART'S WORLD FAMOUS BANJOS



Have no equals for beauty of finish and musical qualities of tone. The Stewart banjos are used by all professional players. Send for illustrated Price List and Book of Information. A specimen copy of the BANJO AND GUITAR JOURNAL will be sent on receipt of 10 cents in stamps. Banjo music and songs in great variety. Send stamp for catalogue. Address

S. S. STEWART, 221 & 223 Church St., Between Market and Arch and Second and Third Sts., Philadelphia, Pa.

WASLE & CO.

MANUFACTURERS OF

175 & 177 Hester Street, PIANOFORTE

COR. MOTT ST.,

NEW YORK.

ACTIONS.

KRAKAUER BROS.
PIANOS.

Factory and Warerooms: 159 and 161 E. 126th Street, NEW YORK.

♦ ♦ The Misenharter ♦ ♦

AMERICAN EXCELSIOR SOLO AND MILITARY BAND INSTRUMENTS.

MANUFACTURED
BY
Harry Coleman,



FACTORY:

204, 206, 208 E. 284 St.

New York City.

ALSO ONLY PUBLISHER OF THE COMPLETE SERIES OF LANGEY TUTORS FOR EVERY ORCHESTRAL OR BAND INSTRUMENT IN COMMON USE.

These valuable works have been recently revised and enlarged by the author, and although the books have been increased one-fourth in size and more than doubled in value the price remains the same—

ONE DOLLAR.

Address all Correspondence to HARRY COLEMAN, 228 North Ninth St., Philadelphia, Pa.

CAUTION.—Every Tutor written by Otto Langey in this country, and every one he has revised and written an Appendix for, will contain his portrait on the title page as a guaranty of genuineness.

DO YOUR PIANOS
LOOK BLUE?

IF SO, TRY DIAMOND
HARD OIL POLISH.

First Premium, Connecticut
State Fair, 1890, '91 and '92.



APPLY AT ONCE FOR
TERRITORY.

HARTFORD DIAMOND POLISH CO., Hartford, Conn.



"PARLOR
UPRIGHT."

SIX OCTAVES.

F SCALE.

UPRIGHT PIANO CASE

OAK OR WALNUT.

Extra octave added at treble end of the organ. Exclusive territory given. Catalogue and prices free. One sample organ at special introductory price to new customers.

WEAVER ORGAN AND PIANO CO., York, Pa.



G. O'Conor

Manufacturer
and Carver of

Piano Legs,

LYRES and
PILASTERS,

IN A VARIETY OF
STYLES.

Orders from dealers promptly
attended to.

FACTORY:

610 & 612 West 35th St.

bet. 30th and 31st Aves.,
NEW YORK.

CHICAGO MANUFACTURERS AND JOBBERS.

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THE MANUFACTURERS PIANO CO.

WAREHOUSES & OFFICES

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THE AC OF
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AUGUSTUS NEWELL & CO.,

—MANUFACTURERS OF—

ORGAN REEDS AND KEYS,

93 to 113 RACINE AVE., CHICAGO.

REEDS TUNED TO STANDARD PITCH, A435.

BAUER PIANOS.

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Avenue,
Factory: 87, 89, 91, 93, 95 and 97 East Indiana Street, } Chicago

STORY & CLARK

ORGAN

EXCLUSIVELY
HIGH GRADE

CANAL & 15TH ST. CHICAGO.

FACTORIES:

CHICAGO . . .

AND

. . . LONDON.

LARGEST EXCLUSIVE ORGAN CONCERN
IN THE WORLD.

Rice-Macy Piano Co.,

INCORPORATED:

+ Manufacturers of

Rice-Macy
AND
Schaeffer **Pianos,**

No. 288 Wabash Avenue,

. . . Chicago. . .

HAMILTONORGAN CO.,
Chicago, U. S. A.

MANUFACTURERS OF

REED ORGANS

Of High Grade and Standard Quality.

FACTORY AND OFFICE:

85, 87 AND 89 HENRY STREET,
Near Canal and Fourteenth Sts.

C. A. GEROLD,

MANUFACTURER OF

Grand and Upright
PIANOS,

63 & 65 N. Clark St., Chicago, Ill.

Unique scale, made only for the best retail trade.
In quality of tone and in ease of response unequalled in
the whole world. Recommendations from the best
musical authorities on application.

THE LYON & HEALY
FACTORIES
PRODUCE UPWARD
OF 100,000
MUSICAL INSTRU-
MENTS
ANNUALLY.

**NEWMAN BROS.' ORGANS,**

COR. W. CHICAGO AVE. AND DIX ST., CHICAGO, ILL.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 EAST 17th ST., NEW YORK.



SMITH & BARNES PIANO CO.

MANUFACTURERS OF

Upright & Pianos.

FACTORY:

151 Superior Street,
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SEND FOR OUR NEW CATALOGUE.

THE POPULAR**Bush & Gerts Piano.**EVERY DEALER SHOULD
SEE ONE.

Send for Terms and Prices.

BUSH & GERTS PIANO CO.,
CHICAGO.

B. ZSCHERPE & CO.,

248 to 251 N. Wells Street,
CHICAGO, ILL.,
MANUFACTURERS OF

STRICTLY HIGH GRADE PIANOS.

**SALTER & BILEK,**

MANUFACTURERS OF

Music
Cabinets,
PORTFOLIOS,
Music Box Tables,
&c., &c.Send for Catalogues
and
Wholesale Price List.
40 & 42 N. Union St.,
CHICAGO.Room 8,
539 Broadway,
NEW YORK.**JOSEPH BOHMANN,**

MANUFACTURER OF THE UNSURPASSED

BOHMANN

Violins, Zithers, Guitars,

MANDOLINS and BANJOS,

Which received the first prize at the Paris
Exposition in 1889.

PATENTEE OF THE CELEBRATED

Violin Holder and Chin RestAND
REMOVABLE VIOLIN BOW HAIR.

306 State Street, Chicago, Ill.



MANUFACTURERS

126-130 N. Union St., Chicago, Ill.

GEORGE HAGEMEYER & SONS, MAHOGANY, Hardwood Lumber and Veneers.

YARDS: Foot of E. 10th & E. 11th Sts., } NEW YORK.
OFFICE: Foot of E. 11th St., }

Black & Keffer PIANOS.

42 YEARS' EXPERIENCE

Black & Keffer Piano Co.,

Factory under personal
management of

511-513 East 137th St., New York.

Mr. JUSTUS DIEHL.

GOOD AGENTS WANTED.



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BRADBURY PIANOS.

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210 Fulton St.
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F. G. SMITH, SR.
MANUFACTURER
1171 Broadway,
Brooklyn, N. Y.

BRADBURY MUSIC HALL,
290 & 292 Fulton St.,
BROOKLYN, N. Y.

CHICAGO, ILL.
210 State Street,
Address all New York communications to the
Manufacture, Brooklyn.

BROOKLYN, N. Y.
125 to 135 Raymond St.,
BROOKLYN, N. Y.

THE COLBY PIANO CO., MANUFACTURERS OF GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS.

POLLOCK & CO., Manufacturers of Pianos, FACTORY, 449 W. 38th ST., NEW YORK.



SCHWANDER (GENUINE FRENCH) PIANO ACTIONS.

Established over Fifty Years.

HERRBURGER-SCHWANDER,
PARIS AND NEW YORK.

Particulars on application to

WILLIAM TONK & BRO.,

Sole Agents for the United
States and Canada.

26 Warren St., New York.

ESTABLISHED 1853.



SYLVESTER TOWER
MANUFACTURER OF
PIANO FORTES & ORGAN KETS.
GRAND, SQUARE & UPRIGHT
PIANO FORTES ACTION.

131 to 137 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.
Cambridgeport Mass.

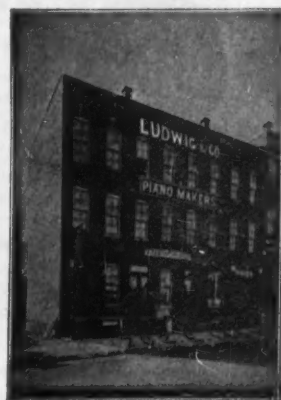
BUT ONE GRADE AND THAT THE HIGHEST.



—MADE BY—
THE KRELL PIANO CO.,
Manufacturers of strictly first-class

GRAND AND UPRIGHT PIANOS,
CINCINNATI, O.

LUDWIG & CO.



702-704 East 148th Street,
NEW YORK.

FINEST GRADE UPRIGHT at Moderate Price.

ESTABLISHED 1857.
BOEDICKER PIANOS, J. D. BOEDICKER SONS,
145 East 42d Street.
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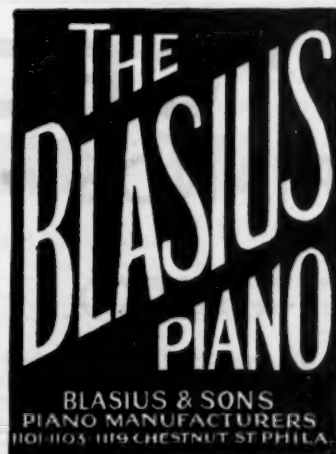
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HOW IT HAPPENED.

A Romance of To-day.

YOU remember my oldest dorter, Cindy, the one that's such a powerful strong organ player and who's goin' to marry the city chap? Well, it all happened in this way: Last summer that city feller what used to take pictures of the old barn and corn crib, and who stayed so long at our next neighbor's, kinder put new ideas in her head. He told her she was too good to put in all her life "huskin' corn and milkin' cows," and that she ought ter get kinder educated. Now, Cindy, you know, used ter lead the choir down at church, but that city feller said her voice needed cultivation, or somethin' of that sort. Kinder ungenerous, mother and I thought, cos Cindy wasn't no city bred girl, and just as though she couldn't cultivate washin' dishes and such like.

Purty soon the city feller went way, then Cindy got more ambitious than ever; so finally, to keep peace, mother and I decided we'd send her to the academy where they cultivate music.

By a good amount of savin' and not takin' the family to the circuses and such like we managed to buy her some frocks and things what women wear; then we spruced up the old mare, washed the wagon, packed in Cindy's duds and drove to the village.

When we reached the school and talked with the people what run it, mother thought 'twas too tarnation much what they asked to cultivate our gal, so finally we struck a bargain by swapping off some butter and eggs and threw in a calf, and the trade was done. Mother kinder thought we got the best of it; at any rate, they didn't beat us any on that deal.

Well, Cindy she just stayed there and studied, took lessons in figurin', grammar and such like; then she rather kindly took to singin' and playin' the organ. Course she'd had experience before, but then, talk about playin'—you'd oughter hear her now—when she plays the gospel organ where we go Sundays, why, the people just hold their breath.

Sundays she used ter play the big organ down to the village church, so week days they let her practice so she could cultivate herself. It got to be kinder expensive, though, payin' a boy to pump the wind machine every day, 'cus the church people wouldn't pay for that, so one day I rather thought I would try it myself. You've been to church once in a while, so know what an organ is. It looks kinder simple like in front, but when you get around the back end it's all different. There is a kind of a "dingus" what you pump wind in with so it can make a noise. Well, Cindy she told me how to work the "dingus," and I went at it. Talk about choppin' wood—well, it ain't nothin' to that organ business. I'd a tarnation sight rather split two cords than work that pump handle once or twice. I let it go and rested, then it let out such a yell I thought the machine was busted. Well, I worked away, got all heated up and swore, but Cindy she kept right on, even though her dad was "hotter'n a June bug." Finally we got through and I just kicked up like a three year old and swore I'd never tackle any more wind jammin' machines.

In about a week Cindy came home for vacation, but she had such high flown ideas that mother and I nearly went crazy. She wouldn't rest until we had an organ in the house, so to keep peace we decided to get one. Two or three days after a kinder spruced up feller what sold organs heard we wanted to buy, and drove out to see us. He had a picture book with the kind he sold in it all described, so

artera while I agreed to swap our old mare Nancy for one and \$20 to boot. Next day the organ arrived; it looked kinder handsome like, and Cindy she seemed rather pleased. 'Twas all varnished up and scoloped, and looked so pretty we put it in the parlor; then Cindy she was happy. She played and played. Pretty soon something went kinder wrong, didn't sound just right, so we took it to town and had it spruced up. Soon arter we got it back the wood work got kinder bulgin' out, so I nailed it up to keep it from fallin' to pieces. I got kinder sore over the way that feller what sold it treated me; still I didn't say nothin'. Next, mother found that the mice had got in, so we had to clean them out; then our old cat got in it and had kittens there.

This made me so tarnation mad that I got the old gun out to hunt for the feller what sold me, but mother said I'd more likely hunt myself than him, so I put it back. Well, arter arguin' and cussin' I concluded I'd make the best of a bad bargain and buy another, but this time would get a good one, and not one of those tarnation things what they glue together and don't last a year. So I hitched up the old horse and went inter town.

This time I hunted up a man what they said was honest and looked at what he kept. There was only one kind, he called it the "Packard," said 'twas the best in the world and was made by the Fort Wayne Organ Company, at Fort Wayne, in Indiana. Well, I don't know much about geography, but someone said Indiana was out West somewhere and was named after the Indians. However, I looked the thing all over, and I tell you she's a beauty. The price was kinder high, but then 'twas warranted to run in good order for five years and to be "mouse and kitten proof." When I brought it home and sot it up in the parlor Cindy she just went wild when she saw 'twas a "Packard;" she had heard so much about that kind that it just tickled her like forty to get one.

When we'd got things kinder arranged again and took the old machine out to the barn mother suggested we load it up with cheese to catch rats and mice; so we did. Talk about rat traps, well, it's a daisy, but it come rather high.

Soon as things got kinder sorted round Cindy she commenced playin' and educatin' herself again, and such music. Once I got so kinder taken up like that I forgot to milk the cows, and poor critters, they bellowed like forty till I went out and milked them. Why, all the neighbors for 2 miles round have been in ter see the new organ and hear Cindy play. She's growin' to be a powerful good musician and we feel proud of her. Since we've had the new organ the mice have never touched it. Guess they think it's a Jonah, as far as they go; our old cat she gave it up, too, and the more Cindy plays on it the better it seems to sound. I tell you we're proud of our purchase.

But to cap the climax, as the city folks say, the feller what put all these ideas in Cindy's head came back agin last week, and was so powerfully struck with her playin' that he's goin' to marry her. He's got lots of money, and will make a great lady out of her. I kinder think, though, if the truth was known, that the organ had as much to do with Cindy's catchin' him as anything, so if I was in your place I'd just buy one of those "Packards" for Liza, and maybe she'll do as well.

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WE would call attention to the special announcement in this issue of THE MUSICAL COURIER of the Charles Parker Company, of Meriden, Conn., manufacturers of piano and organ stools, music racks and piano lamps.

They have recently issued a new catalogue, which abounds in styles different from what they have heretofore made, and they say it is almost entirely a revision.

The demand for their stools has necessitated the adding of a four story building 40 feet by 80 feet to their already extensive factories.

Their piano stools are made in wood and brass, and in almost innumerable styles, combining both strength and beauty. In music racks their designs are specially elegant, the framework being of either wrought iron or brass, with shelves of antique quartered oak; while others of the styles are finished in oxidized hammered, bright gold bronze hammered, old silver hammered, Japanese bronze hammered, blue blush, red plush and old gold plush.

Just a word regarding the Parker piano lamps. They are all fitted with the Parker central draft burner, which has been adopted by the Quartermaster General at Washington, D. C., as the standard burner for army lamps, embracing simplicity of construction, continued brilliancy of flame and durability.

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It may be something for the trade to know that the Chas. Parker Company is not a new concern, although not long manufacturers of goods connected with the music trade. Their reputation is national with the Parker guns and Parker vises, and every feature of their business undertaken has been made a successful one. The buildings for their different industries cover acres of ground and in their employ are over 1,000 men.

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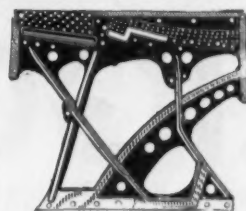
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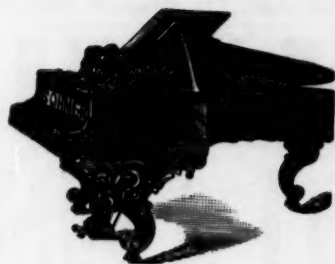
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